dance magazine

august 19
50 cents

Also in this issue:

- THE SECRET LIFE OF A SUMMER IMPRESARIO by Ted Shawn
- THE ART OF PERFORMING by Walter Terry
- CHOREOGRAPHING THE BATTLE OF THE SEXES by Norma Stahl

BEHIND THE MOMENTS OF GLORY
page 14

Taming the television tap

One sweltering day last July the internationally famous dance team of Hoctor & Byrd were rehearsing for a guest star appearance on the Kate Smith Hour at NBC's TV studio.

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NEWS . . .

of dance and dancers

N. Y. C. BALLET . . .

After its California engagements in L.A. and San Francisco the **N.Y.C. Ballet** returns to N. Y. on August 18 to prepare for an Aug. 31 departure for the La Scala Opera House. The Milan engagement is the first of a series which will keep the company in Europe throughout the fall. The time of their appearance in this country, with a possible full-length production of "Nutcracker", is tentatively scheduled for Christmas.

As of July 11th, the $200,000 drive for funds to cover the deficit of the N.Y.C. Center of Drama and Music (of which the N.Y.C. Ballet is a part) had reached the $132,000 mark, assuring the continuation of its activities. Altho the drive continues with the purpose of covering past expenses, the Center has just received a $200,000 grant from the Rockefeller Foundation for the commissioning and designing of new works during the next 3 years.

THE BALLET THEATRE . . .

Mary Ellen Moylan, who tore a ligament in her ankle in Rome and must have her leg in a cast for 3 weeks, could not appear at Ballet Theatre's July 13th London opening. As a result **Alicia Alonso** danced "Theme and Variations" as well as "Aleko". **Melissa Hayden,** who flew over on the 10th to rejoin the company appeared in "Les Sylphides" . . . Winthrop Aldrich, U.S. Ambassador to England hosted a gala party after the opening, as had our gov't representatives in Paris and Rome . . . London will be the first to see the company's new production of **William Dollar's** "The Duel", which they are calling "The Combat". Melissa Hayden will dance the starring role, one in which she had great success in the N.Y.C. Ballet . . . **Paul Strauss,** one of The Ballet Theatre's two conductors, returns from London to conduct the NBC Symphony on July 19 and 26, then flies back to join the company again.

MORE NEW PROJECTS . . .

Jerome Robbins left for Hollywood early July to discuss the idea of becoming supervisor of the dance department of Columbia Pictures (see p. 69).

Frederick Schang of Columbia Concerts announces the reorganization of Ballet Russe de Monte Carlo under the direction of **Serge Denham** for the 1954-55 season. New works and a new roster of dancers scheduled.

BALLET CONCERTS MAKES DEBUT IN S. A. . . .

Igor Schwezoff again launched a ballet company when Ballet Concerts made its world debut in Bogota, Colombia on July 9th. After a five week tour that includes Venezuela, Peru, Ecuador, Chile and Uruguay, the company will return to N.Y., where it is under the management of Manual Ovando of McConkey Artists Corp. By mid-Sept. Ballet Concerts will be ready for U.S. bookings. The company consists of **Victor Moreno, Lupito Serrano, Virginia Barnes, George Tomal, Eugenio Slavin, Sally McCann, William Dunbar, Maria Angelica, Eleonor Treiber, Adele Farlee** and **Lillian Wellein,** with **Jaime de Leon** as Musical Director and Mr. Schwezoff as Director-Choreographer. The repertoire includes classical works as well as Schwezoff ballets.

SVETLOVA & FESTIVAL BALLET . . .

Following an Israeli tour and guest appearances with the Rome Opera Ballet **Marina Svetlova** joins the Festival Ballet for its London season, July 9 thru Sept. 12. She makes her debut in "Swan Lake" and appears in "Nutcracker" & "Sylphides".

JOSE LIMON & CO. TO EUROPE . . .

Back from 2 concerts at the Univ. of Puerto Rico to appear in the New England dance festivals, the Jose Limon Dance Co. is currently being booked by manager Ernesto de Quesada for a fall tour of Europe and Israel. Next spring they will appear in Central America, South America and Mexico.

DE MILLE DANCE THEATRE . . .

More details have been settled about the **Agnes de Mille Dance Theatre,** scheduled to open a tour of over 100 cities in Baltimore on Oct. 12th. The company of dancers and singers, plus its own orchestra, plans to return from tour for a short N.Y. season in the spring and then proceed to Europe. The distinguished list of featured dancers so far includes **James Mitchell, Gemze de Lappe, Lidija Franklin, Danny Daniels, Virginia Bosler, James Jamieson, Bunty Kelley, Casimir Kokic, Evelyn Taylor** and **Dusty Worral.** Leading singers are Rufus Smith and singer-dancer **Raimonda Orselli.**

NEW LONDON AND JACOB'S PILLOW

More than ever before Jacob's Pillow and the Conn. College New London Festival are enjoying an interchange of artists this year, particularly in the modern dance category. **Jose Limon & Co.,** who appear at Lee, Mass. for the week of July 28-Aug. 1, spends the fore and aft part of the season on the faculty of the New London school, and is featured there during the American Dance Festival, Aug. 17-23. Also at New London will be **Donald McKayle,** and **John Butler** and Company. The latter will appear in a new work called "Malocchio" (The Evil Eye). Both of these performers will have been represented at Jacobs Pillow on July 16-18; the former with "Games" and a premiere of "Nocture", to the music of Moondog, the latter with the premiere of "Masque of the Wild Man", based on a grotesque medieval theme, as well as excerpts from the City Center Opera ballets.

Virginia Tanner and her Children's Dance Theatre have come cross-country from Salt Lake City, Utah, by bus to appear at Jacob's Pillow on July 19 in a performance-demonstration and at New London on July 27th for a demonstration in improvisation. The bus load of 40 passengers includes 22 young performers from the age of 2 thru their teens, a group of parents, and Miss Tanner.

Still another gesture of "good neighbor" policy — **Ted Shawn** leaves his Mass. headquarters (see p. 20) for a day to appear on the Conn. campus on Aug. 17 to lecture on "The Influence of Delsarte on the American Dance".

In addition, each of the summer dance centers offers much of interest: The New London Festival weekend bringing 2 new compositions for the Limon Co., one of them by **Doris Humphrey;** and a new dance by **Sophie Maslow** for a chamber group. At Jacob's Pillow (which, of course, extends over the summer) each week-end brings premieres, like **La Meri's** large new

work (Aug. 11) or **Myra Kinch's** dance based on **Charles Addams'** drawings (Aug. 24-25) as well as compositions by young choreographers like **Robert Jeoffrey** and **Richard Englund** or groups seldom seen in the East, such as **Lester Horton's Dance Theatre** or **Canada's Nat'l Ballet Co.** . . . On the weekend of July 23 **Alicia Markova** performed "Bolero 1830", a new dance especially composed for her by **Ana Ricarda,** as well as 'The Dying Swan" & other favorites

FROM BEHIND THE IRON CURTAIN . . .

S. Hurok received France's highest honor, the Croix de Chevalier de la Legion d'Honneur, from the French Government on July 15th . . . he was also responsible for the signing up of **Nora Kovacs** and **Istvan Rab,** the two dancers who fled from behind the Iron Curtain to West Berlin last May.

Conflicting reports tell us that they had recently been the leading dancers of the Budapest Ballet (according to the N.Y. Times), and that they have most recently been at the Leningrad Chirov Theatre (according to Mr. Hurok's office). The following account in response to our request for additional information, also comes from the Hurok office. "Nora Kovacs, 21 and Istvan Rab, 23, were born in Budapest of Hungarian parents and were sent in 1946 to the Leningrad Ballet School, where Miss Kovacs studied under Vagonova, teacher of Danilova and Dubrovska, while Mr. Rab studied under Messere. Both were outstanding in school, according to reports, and on their graduation became, respectively prima ballerina and premier danseur of the Budapest Ballet. Recently, exact date not certain, they were transferred to the Leningrad Chirov Theatre (Marinsky). She became its youngest ballerina and he, premier danseur, partnering Ulanova, among other ballerinas."

"Last January they were still dancing there and then were sent by the Soviet on tour through the satellite countries as part of the Ballet of the Kirov Leningrad Theatre. They danced in Bucharest, Sofia, Warsaw, etc., and finally arrived in East Berlin. The day of the opening performance they walked from the hotel as if going to the theatre, got into the subway and rode until they saw American uniforms when they asked for protection."

In the June 4th interview of a N.Y. Times correspondent in East Berlin Miss Kovacs told the reporter that she liked to wear stylish hats, go jitterbugging, see Fred Astaire movies, but was afraid to. She also complained that many of the ballets she liked and knew including Ravel's "Bolero" and Stravinsky's "Petrouchka" were considered too decadent and erotic and were not permitted in the Russian area. Both dancers said their living conditions were good since each received the equivalent of $345.00 a month — about three times as much as the ordinary worker. But, said Miss Kovacs, "It was nothing but work, work, work".

According to latest reports a new company is being formed around the young couple.

SUMMER CIRCUIT . . .

Ray Harrison is the 1953 choreographer of the 12-week season at Green Mansions, Warrensburg, N. Y. The company consists of **Kathleen O'Brien, Dorothy Etheridge, Betty Lind, Lisa Howard, Walter Stane, Gene Neal** and **John Castello** . . . **Charles Weidman** brought a company up to Tarleton Club for a series of performances . . . **Suzanne Ames,** of the Met Opera Ballet, had the lead in two Louisville, Ky. operettas at the Iroquois Amphitheatre . . . **Aida Alvarez** choreographs for the Finger Lakes Lyric Circus near Skaneateles, N. Y. . . . **Myra Kinch** is responsible for the direction of the 100 dancers in Paul Green's "The Common Glory", which plays to huge audiences at Williamsburg, Va. . . . The annual Central City (Colo.) Opera Festival again featured dancers and choreography by **Lillian Cushing.**

MAGIC OF MARKOVA . . .

Alicia Markova, back from extraordinary triumphs in London with Sadler's Wells and in Paris with the Ballet Theatre, broke the attendance record at Robin Hood Dell when she danced there on July 9th partnered by **Oleg Tupine.** 23,000 persons were in the outdoor theatre when the gates were finally closed on the many more who wished to attend. Her performances in the French capital were Markova's first there in 13 years, and the only time she had ever danced "Giselle" in that city. The ballerina goes to California for the month of Aug. to rest . . . Among the many offers she is considering is one from **Robert Helpmann** to dance Ariel in a color film of "The Tempest" which he will direct with the Old Vic Players.

EAR TO THE GROUND . . .

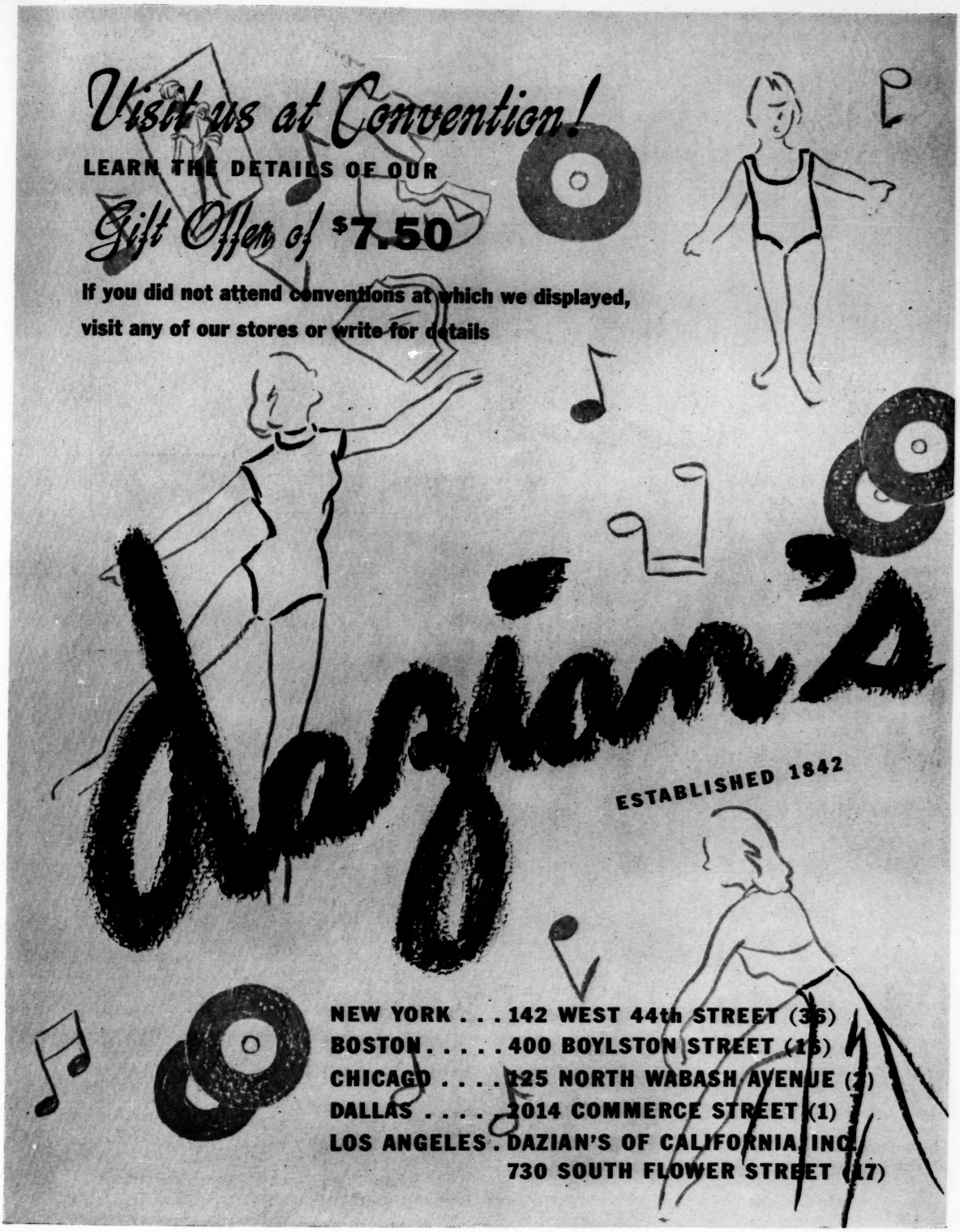
Mary Skeaping, who was scheduled to teach in N.Y. during July and August is in London instead, where she is under doctor's orders to rest from over-work . . . **Pearl Primus** and a group of students left the U.S. for the Caribbeans late June for extensive research and study with the Shango and Afro-Caribbean dancers of Trinidad . . . **Nicholas Orloff,** who has appeared at one time or another with all the leading ballet companies, leaves the teaching staff of the Ballet Theatre School to join the Ballet Russe Academy in Cleveland . . . **Hanya Holm** will represent the dance in a forum on the subject of "How Can the Arts Contribute to Better Living?" at the Perry Mansfield School of Theatre & Dance, Steamboat Springs, Colorado. This 2nd Symposium of the Arts takes place Aug. 28-30 . . . **Lavinia Williams,** fomerly featured dancer with Katherine Dunham, has been in Haiti since April at the invitation of the Haitian gov't, which has signed her to a year's contract to teach dancing in the public schools. Both Haiti and Miss Williams are enthusiastic about the results to date. **Alfredo Corvino** joins the Met Opera Ballet School in the fall . . . **Jon Gregory** joints Ballet Arts as of now to teach modern ballet and jazz. Danilova guest teaches at the same school from Aug. 17-28 . . . **Bea Tompkins** and **Frederic Franklin** have been guesting at the Fokine School . . . The Chalif School announces a Memorial Scholarship in memory of the late Louis Chalif.

EAR TO MORE GROUND . . .

Before dancing at Jacob's Pillow **Jean Leon Destine,** flew to Haiti to round up several dancers and musicians to appear with him next fall in a B'way review, "Anna Russell and her Little Show" . . . **Valerie Bettis** too, may be B'way bound in a play called "The Frogs of Spring", currently touring summer theatres . . . **Iva Kitchell** appeared for the 6th time in Toronto this June. It was her 4th time with the Toronto Symphony Orchestra . . . **Mary Anthony** leaves for Italy in August to choreograph a musical which will open in Rome mid-October . . . **Iris Mabry,** back from several years on the West Coast, will appear in an October concert in N.Y., featuring a major new work entitled "Cabaret" . . . **Janet Collins** is on the N.Y. area board of the American Guild of Musical Artists (AGMA) . . . **Lita and Gabriel Cansino,** who have not been dancing for the past 2 years, return to the concert field in Sept. with a series of 12 West Coast concerts, to be followed by several in the East . . . **Darvas and Julia,** dance team who were seen on the Danny Kaye Palace Show last season, have signed a contract with the Desert Inn in Las Vegas for 6 weeks of appearances, starting Oct. 12, at $6,000 a week!

(continued on page 69)

DANCE Magazine, published monthly by DANCE Magazine, 1841 Broadway, New York 23, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1953, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $5.50, two years $10.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.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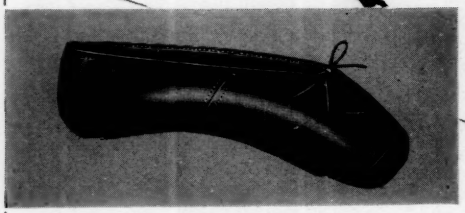

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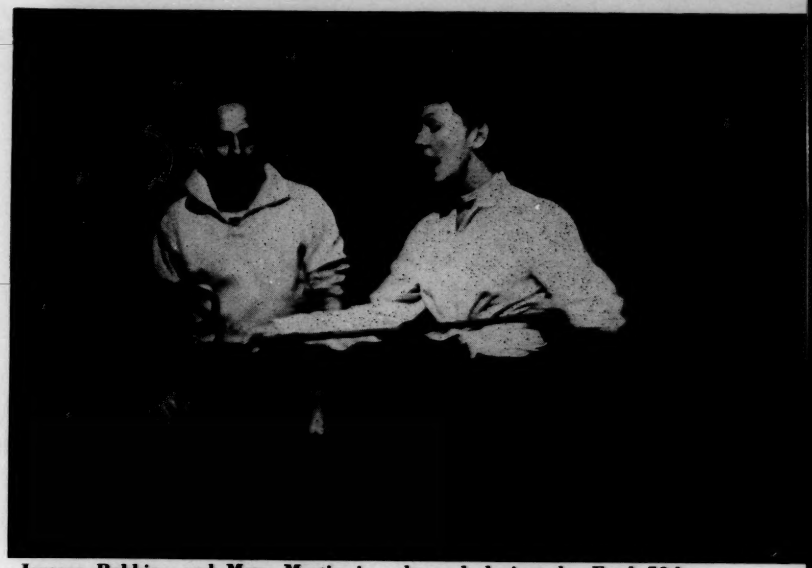

Jerome Robbins and Mary Martin in rehearsal during the Ford 50th Anniversary TV show.

● The Ford Anniversary Show on June 15, and Jerome Robbins' part in it, are already history. The dances of the terrible twenties were from "Billion Dollar Baby" and the bathing suit sequence was reminiscent of The Chase in "High Button Shoes". Pauline Goddard and Robert Lindgren should be mentioned for outstanding bits. DANCE Magazine will present a complete pictorial story of this extraordinary TV event in the near future.

A few new faces and credit lines have turned up in the summer shows. Hoagy Carmichael's "Saturday Night Review" (NBC) lists Renée de Marco as choreographer. The show has a new dance trio, the Duprés — two girls and a boy. Obviously, two girls and a boy at the same time and station and with a similar presentation remind one of the Hamiltons. But there all resemblance ends. These kids dance simple stories in a routine musical comedy vocabulary. Their dancing lacks definite style. The boy is a good tap dancer and the girls obligingly slip out of the picture once in a while and lets him do it alone.

"Nothing But the Best" (NBC—Tuesdays) has announced an impressive list of dance stars for the summer months. The first show on July 7 had Vera Zorina dancing in a breeze-blown chiffon gown. As she waltzed around a fountain she reminded us of her divine ways in "I Married an Angel". We hoped she would take a last minute dive into the pond and come up as the mermaid in Goldwyn Follies, but maybe it wasn't such a good idea or someone else would have thought of it — and they didn't. Zorina did come back in the show's finale for a bit of bebop with Eddie Albert to the tune of Louis Armstrong. Edith Barstow is dance director for "Nothing But the Best".

Smart boy Arthur Murray found it worthwhile to plug his schools with expensive and excellent parties on the air. And now he's found a better way to do it. It's the same swell party he has switched to CBS, but this time he has a sponsor to pay the bill. The first show on the new series was held on July 5 and the program included Bambi Linn and Rod Alexander dancing their exquisite "Younger than Spring". Billie de Wolfe, on the same show, was worth watching for his way with comedy gestures. He has a bit of the true perception of movement detail that makes Mata and Hari the satirists they are. Peter Birch was slated to appear in later Murray shows.

The most special part of the Murray party is the ballroom dancing by the bevy of gorgeous instructors. On July 5 they did the Turkey Trot, Maxixe and Hesitation Waltz arranged in excellent routines.

Amateur hours are not bringing high grade dancing to light. There is plenty of tap dancing by cutie pies in sweaters and skirts or by heavy-footed and badly tailored youths who profess to be ardent disciples of Fred Astaire. Ballet dancing is too exacting an art to brook amateurism. There is a kind of charm about a "natural" singer or self-made mimic, but a partly trained ballet dancer is hard on the eyes.

A few frightened and misguided pupils have essayed recital numbers on local shows and the poor presentation made them look worse than they were. Invariably the amateur dancer is crowded for space, her music is played poorly, and the camera goes out of the way to be at the worst possible angles. Besides this the dancer and audience have been put in the wrong mood by the inevitably illiterate remarks about dance that the merry master of ceremonies digs up for these occasions. Serious modern dancers either turn up their noses at television's amateur shows, or vice versa.

We were shocked to see a toe-tap number, with baton twirling yet, on a network show. It was from Philadelphia, which should know better. Toe-tap has not been seen in the sticks for years, but the auditioning committee seeking talent was evidently much impressed by this combination of talents — like playing mouth-organ, drums and fiddle at the same time.

Once in a while an exciting personality or act turns up on an amateur show. That is what happened when the Lake of the Ozarks Square Dancers turned up on Ted Mack's "Amateur Hour" (NBC—Saturdays). The group was recalled for July 4. These kids have livened up square dancing to jive tempo, jitterbugging their way through the usual figures. Instead of the usual votes that are telephoned in for an act, this one was besieged by calls from agents who meant business. By this time the Lake of the Ozarks Square Dancers have lost their amateur status.

The business of applause meters and voting by mail or telephone is pretty phony and unfair to real talent. Actual merit hardly has a chance when left to the scientifically measured screams of a mob of adolescents or to an organized mail-order campaign. We were happy to note that one amateur hour, "Talent Show Room" (WBBM—Chicago) has a committee of professional judges to consider talent rather than throwing the performers to you, the prejudiced viewers.

If you are dialing for dance, don't waste time on the barn dances programmed on television. They sing ballads, give imitations of barnyard animals, play on zithers and combs — in fact do everything but dance.

Richard France, dancer in "Wish You Were Here", played the lead in a play about a dancer on "The Web", (CBS—June 21).

THE END

ballard-jarrett

Sonia Arova and Oleg Briansky in "Symphonic Impressions", one of the 16 works which the London Festival Ballet brought to Canada.

London's Festival Ballet in Canada

by Herbert Whittaker

● It was a gallant adventure, the flying tour of the London's Festival Ballet to Canada in early June, prior to their Coronation season in London, and one which caught the springtime audience napping.

What noble impulse decided Julian Braunsweg and Anton Dolin to bring their four-year old ballet company to play across the ocean, bag and baggage in Eastern Canada, without dipping into the profitable ballet market of below the border, we cannot say, but are grateful to it.

It could not be expected to be a profitable venture, transporting a full company of 60 and the scenery and costumes for a dozen full ballets from London to Canada, to give only 16 or so performances, and those divided between Montreal, Toronto, Hamilton, Ottawa and Quebec City. And it was not.

The time of the year—when most Canadians stir out into the sunlight after a long winter—was not propitious, nor was the advance publicity strong enough to interest the usually healthy ballet audience in a young and little-known company. Of names, there were only those of Artistic Director and principal male dancer Dolin, and Natalie Krassovska as guarantee. And the publicity further diminished this name appeal by referring to Miss Krassovska by her newly-adopted English name of Leslie.

But as the word spread around, the audience started to come. On the last night of Montreal's three, over 6,000 people turned up at the Forum, the town's hockey arena which recently played host to the Metropolitan Opera. In Toronto, where the Festival Ballet played a whole week, the Royal Alexandra audiences built slowly, with the top ballet balconies filling first as if in protest against the prices. Both Ottawa performances were sold-out.

And those who saw the Festival Ballet will want to see it again, for here is a company to be discussed along with the sacred Sadler's Wells Ballet and the less-sacred Sadler's Wells Theatre Company. People even compared it with the early days of the Ballet Russe de Monte Carlo when they learnt the names of Baronova, Toumanova, Riabouchinska and Lichine, as they were now discovering those of John Gilpin, Belinda Wright, Sonia Arova, Oleg Briansky and Keith Beckett.

What those audiences saw, after applauding the familiar figures of Dolin and Krassovska-Leslie, was a young and spirited company with a strong classical sense. Mostly they were seen in the standard ballets of the repertoire—"Giselle", "Swan Lake", "Scheherazade", "Prince Igor" and "Les Sylphides", beautifully staged and, for the most part, beautifully danced.

But there were other works less time-honoured, like "Petrouchka", "Le Spectre de la Rose", "Pas de Quatre" and "Le Beau Danube", ballets which have in recent years been missing from the repertories of visiting companies.

And Festival Ballet also brought two new works of special interest, its "Symphony For Fun" (to Symphony No. Five and a Half by American composer Don Gillis) and "Concerto Grosso", which Lichine created for the company's 1952 Monte Carlo season.

Because "Symphony for Fun" was the one work which spoke with a new voice for the company's intentions we place it first here. It was created by young Michael Charnley, whose work Dolin first observed at Marie Rambert's Ballet Workshop. It is his first work for this company and it conveys a great deal about the thinking of the group.

That thinking is not deep, of course, for this ballet is in the nature of a good-natured romp for the most part. In essence it is not unlike those current American ballets which explore the balance between classical movement and modern idiom. But there are differences. The British company dances joyously and freely, but touches only lightly on the modern theme. There is something of the attitude of young children at play to their work here, in contrast to the brash, comic confidence of a work, say, like Jerome Robbins' "Pied Piper".

The setting by Tom Lingwood gives us a huge, Venetian-blinded window at the back, and it is through this that the dancers are first glimpsed—or rather their shadows—seated on a bench, swaying in time to the opening rhythms of the Gillis work. Two by two the dancers leave the shadowy group and enter the stage, to dance opposite each other briefly then to take their place on the floor, back to the audience.

The second movement has Noel Rossana coquetting with four male dancers, and con-

(*continued on page* 65)

dance magazine

Volume XXVII — No. 8
August, 1953

Rudolf Orthwine, Editor and Publisher
Jean Gordon, Associate Publisher

the world's largest, liveliest dance publication

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On the cover . . .

The enchantment of the dance shines through the lovely eyes of little Cynthia Gregory, pupil of Eva Lorraine of Pasadena, and one of the soloists of the First Children's Ballet of California. Photographer Bob Willoughby has sensitively captured an in-love-with-dance atmosphere not only for the cover but also for the story behind the company which appears on pages 14 to 19.

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coming in future issues . . .

Sadler's Wells and Margot Fonteyn . . .

In time to honor the arrival of our welcome English visitors we present an album of full-page photographs of leading members of the company . . . an analysis of its splendid new production "Sylvia" . . . and the life story of prima ballerina Margot Fonteyn.

Cecchetti, dancer and teacher . . .

This fall is the 25th anniversary of the death of a great dancer who was also a great teacher. In the current issue Thalia Mara's article, "Cecchetti isn't Everything", points out the dangers of cultism. In the next two issues Lillian Moore writes with insight and facts about Cecchetti as a dancer, and then as a teacher. This series of three DANCE Magazine articles is a unique and objective appraisal of a man of genius.

Gala TV Performance . . .

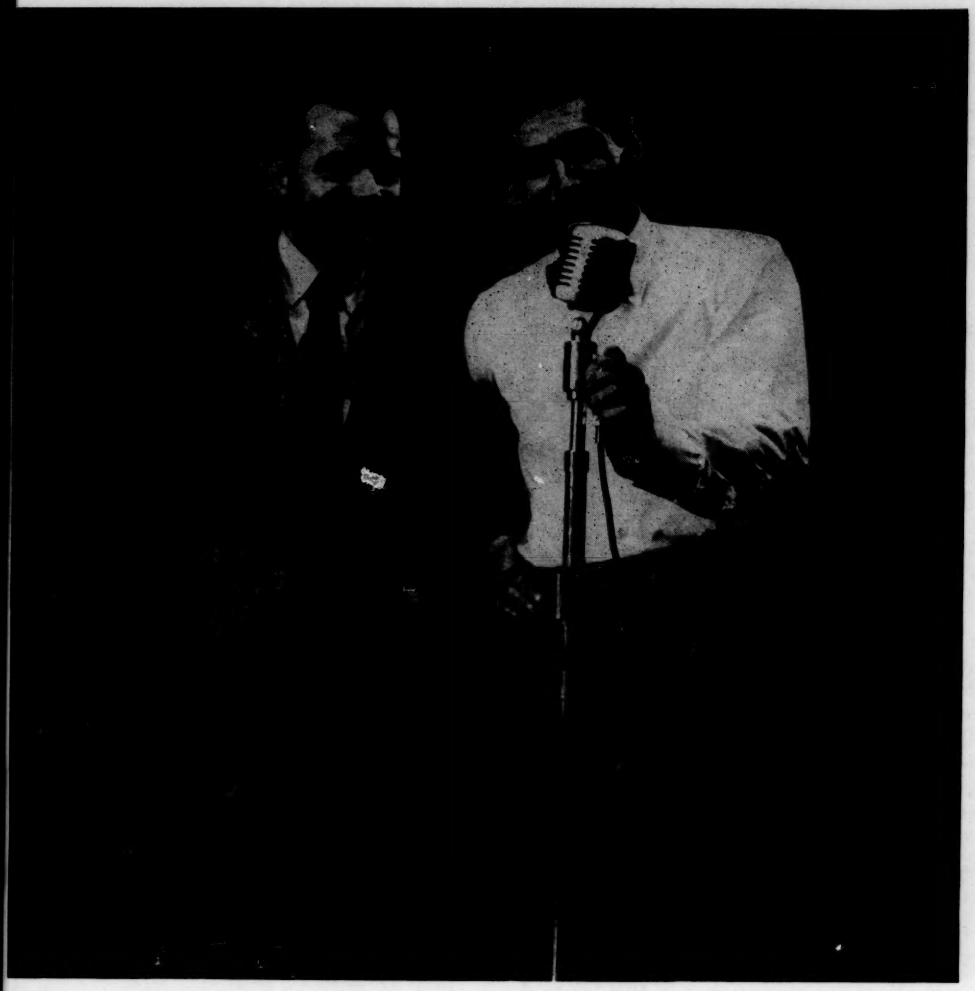
Even if you were in the cast that was working in the recent two-hour Ford 50th Anniversary TV Show, you would not have seen the intimate, amusing and extraordinary scenes which we bring you in an unforgettable picture story. The photo on the opposite page is a small sample.

The Education of a Dancer . . .

"How much education do I need if I'm going to be a dancer?" We are asked the question a dozen times a day, or so it seems. Regina Woody has faced it squarely and answered it directly in an article every young dancer should read and everyone interested in the dance will want to compare with his own ideas on the subject.

Interested in BALLROOM COMPETITIONS? A famous coach tells you what you should know . . . There'll be an explanation of DANCE NOTATION . . . A story of MANET and the Spanish dancers he painted . . . more of the delightful MARKOVA biography and . . . FEATURES, NEWS, REVIEWS . . . plus all the surprises we can cull to start the fall season with our best foot forward.

PAGE 54 HAS A SUBSCRIPTION COUPON.



gola—peter basch studio

During a series of public interviews at N. Y.'s 92nd St. YM-YWHA, Walter Terry questioned leading dancers of our time about the "how and why" of appearing before an audience. Their answers were illuminating. Left: Mr. Terry with famed ballet star Igor Youskevitch.

the Art of Performing: *an act of faith*

by Walter Terry

Dance Critic, N. Y. Herald Tribune

● Recognizing a great performer is simple enough. Discovering the secret of performing genius is quite another matter. Is it technique? Sometimes the virtuoso makes us think that it is. Then, with something of a shock, we come upon a young dancer capable of executing multiple turns, high leaps, intricate falls and nothing happens to us, the audience, at all.

On consideration, we know that elaborate technical equipment, great physical prowess are not enough to make a performer. Ruth St. Denis lifts an arm, Alicia Markova raises her leg into a miniature arabesque, Martha Graham stands immobile upon the stage and each of these moments is more exciting than the student's impeccably executed six-spin pirouette.

To make the comparison wholly fair, we must admit that the leaps of an Eglevsky, the perfectly sustained turns of a Tallchief or the extended balances of a Toumanova also excite the onlooker. Yet there are many dancers who can leap as high, extend a turn or poise as long as these three top performers but to no avail. Is

musicality the secret? dynamic shadings? tricks in timing? personality? faith? Perhaps it is all of these. One generality, however, can be made and that is that the great performer "dances" every movement and every stillness while the physically skillful student is content to "execute" his assignment.

In ballet, for example, the student may assume that once he has mastered a traditional movement that he has learned how to use it. Nothing could be further from the truth. Markova knows that the arabesques in "Swan Lake" are different, in application, from those in "Giselle"; Tallchief's bourrées in "Scotch Symphony" bear little resemblance to those in "Firebird" (yet all are perfect bourrées) and Youskevitch realizes that the very stance in "Spectre de la Rose" is unrelated to that in "Afternoon of a Faun".

In certain modern dance recitals, we have seen movement vocabularies. We have even witnessed all sorts of movement declensions and conjugations but we have not seen them extended, through performing stress and rhythm and selection, into poetry.

It is, then, easy to recognize good performing and it is not too difficult to determine why a performance is bad but the secret of great performing tends to remain a secret, particularly since the performers themselves are not always certain just what their secrets are.

By way of shedding some light on this mystery, the art of performing, I devoted the sixth season (nine sessions) of my Dance Laboratory series at the Y.M. and Y.W.H.A. in uptown Manhattan to the subject and, I think, the statements and demonstrations of my artists succeeded, to a degree, in lifting the veil from the mystery. No final definition, no all-inclusive dictum on the art of performing emerged from the sessions. That would have been too much to expect, for the instinct of genius lies beyond the power of the word to analyze and beyond the power of the mind to comprehend. But there was much that could be said—and was—and much in the way of revelation.

The dancers who appeared on the series — Alicia Markova, Martha Graham, Janet Collins, Bill Callahan, Pearl Primus, Bambi Linn and Rod Alexander, Maria Tallchief, Igor Youskevitch, Nora Kaye — all agreed that sound craftsmanship was essential to successful performing but that craftsmanship itself was merely the departure point. Some believed that the art of performing could be taught but Miss Kaye, among others, was firm in her belief that the star performer was born with certain gifts which could not be acquired.

Almost every one pointed out that belief in what one was doing was essential to successful performing and that such belief was the most potent element in projection, in achieving communication between artist and audience. The offstage being must be forgotten as the dancer loses himself in assuming a role, creates a stage image which is strong and true because he believes in it and as he emerges as a new being whose behaviour patterns are as natural to him as his own. Thus the ballerina becomes, for the duration of the ballet, a princess, a gypsy or even a swan. (Spessivtzeva, when she was teaching passages from "Swan Lake" to Miss Kaye and other young dancers, criticized their arm movements by saying "I do not see any feathers".) And thus also, through belief and identification, does Miss Graham appear as St. Joan, Youskevitch as Romeo, the sophisticated Miss Primus as an African celebrant or Mr. Callahan as the bearer of rhythmic joy.

In addition to faith, sources of strength for the performer included music (particularly important to Miss Markova and Miss Tallchief), the sense of danger (Miss Graham), personal style (Mr. Callahan), kinesthetics (Miss Primus), a basic feeling for movement (Miss Collins), the love of doing (Miss Linn and Mr. Alexander), concentration (Miss Kaye). At one point or another, and in different words, each pointed out that it was too late to think of technique at performance time that the stage was for dancing, not for practice.

Only Miss Graham mentioned the element of danger in performance, yet this is an aspect of the theater which dancers are best equipped, other than acrobats, to exploit. Danger is inherent in the ballerina's toe slipper, in speed and in sudden stoppings, in leaps and turns and falls and in all of the virtuosic actions which pepper, from time to time, the patterns of theatrical dancing. With the astute performer, the sense of danger is not permitted to exist only on the physical plane but is applied to the emotional and dramatic stresses of a role. The thirty-two fouettés in "The Black Swan" are, perhaps, physically dangerous (or potentially so) but they are also thematically dangerous, as anyone who knows the plot of "Swan Lake" is well aware, and the crashing falls of Jocasta in "Night Journey" speak not merely of physical peril but of the destruction of a human spirit.

"Learn a craft and then cultivate a being," Miss Graham suggested. And Miss Kaye, applying this concept, arrived at by a fellow-artist, to a specific characterization of her own, noted, "Before I ever danced the role of Hagar in 'Pillar of Fire' I tried to know more about her than was included in the ballet itself. What she might have

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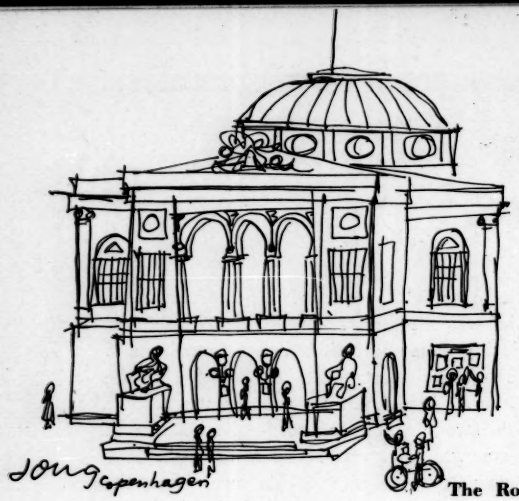


The Royal Theatre

old and new mingle happily at

the Royal Danish Ballet Festival

a report by Mary Clarke

h. j. mydtskov

La Sylphide: Erik Bruhn and Margrethe Schanne in the famous nineteenth century Bournonville ballet.

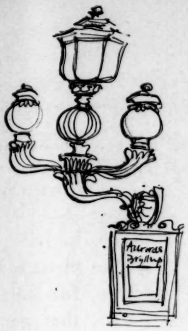
● Everyone knows that the Royal Danish Ballet has a past in its great and wonderful tradition. The special interest of Ballet Festival IV, held in Copenhagen this year from May 25th-31st, was that it indicated so strongly that the Danish Ballet has a future too.

To cherish and preserve the ballets of Bournonville and the style that is right for their interpretation is a very wonderful achievement. This the Danish Ballet has done through many years, maintaining at the same time a fine school and a genius for the theatre, for mime and for production. It is terribly important that none of these things should be lost, but the Danes are now trying to add to them new qualities which will still further strengthen and improve their ballet. The "Bournonville style" tends to produce magnificent male dancers and gives the girls great lightness and a brilliant execution of allegro, but it does not produce ballerinas of the noble Russian style. Now the Danish Ballet have had the benefit of Vera Volkova's teaching for eighteen months and a difference is already apparent, primarily —as one would expect—in the youngest dancers. Volkova works with dancers at all stages of their progress through the ballet school to the company and in addition the Danish Ballet has a magnificent team of other teachers. Erik Bruhn, known in America from his appearances with the Ballet Theatre, is now teaching the youngest children and instilling a clean and beautiful classic style. Hans Brenaa, who has been with the ballet for many years, teaches Bournonville and Stanley Williams combines the best of both methods in his strong and exciting classes. The teaching of mime is in the gifted hands of Gerda Karstens.

Together this group of people can produce magnificent dancers to continue and develop the Danish tradition and a foretaste of what may happen in the future was provided this Festival by a 17-year old girl, Kirsten Simone, who danced the Nutcracker *pas de deux* with Erik Bruhn. She already shows exceptional quality and charm and with careful teaching and presentation may well develop into a truly classical ballerina.

Two young dancers from the company have been allowed to produce their first ballets this season, a most healthy sign of willingness to give youth a chance to experiment and express itself. Erik Bruhn chose the Morton Gould "Interplay" music for his "Concertette" and created a ballet for the younger dancers of the company which was in a modern idiom, though with a classical basis. It showed much promise, being strongly rhythmical with some exciting movements and the choreographer was content to put his ideas across simply in dancing. It was gay, young and unpretentious and a tonic for the dancers. The ballet did suffer by comparison with the Robbins version (which the Danes could dance wonderfully) and it was hampered by unattractive costumes for the girls, but nevertheless there was promise there for better ballets in future.

The other new ballet, "Idolon", by Frank Schaufuss was also danced to music very familiar to the American



Et Folkesagn: the traditional Danish Wedding Waltz is performed around the lovers, Kirsten Simone and Erik Bruhn.

ballet audience—the Tchaikovsky "Serenade for Strings" which Balanchine used for "Serenade". "Idolon", as far as I was concerned, never had a chance on account of its hideous costumes for the corps de ballet and the unimaginative setting. The attention of the audience was only held by the beautiful dancing of Mona Vangsaa and Erik Bruhn for the "plot" was quite unintelligible.

The other new production this year has been Balanchine's "Symphony in C" which Vida Brown rehearsed for the company last autumn. The acquisition of a Balanchine ballet was felt to be an excellent thing for the company as it would give them all so much stage experience of purely classical choreography but I think everyone was surprised to find how superbly well they performed the ballet. There is a rather perfunctory setting of curtains and real chandeliers which could be improved upon but helps to give theatrical atmosphere and the dancers of the different movements wear different coloured costumes as in the original Paris production. The most notable feature of the Danish production, however, is the way the male dancing suddenly comes to the fore and takes equal place with the girls. The female soloists are not, dancer for dancer, as good as those of the New York City Ballet but the overall effect is magnificent because they are supported by fine male dancers who throw into relief the feminine grace of the girls.

The Bournonville repertoire this year consisted of four ballets: "La Sylphide", "Et Folkesagn" (A Popular Legend), the comic "Kermesse in Bruges" and the Danish national treasure, "Napoli".

"La Sylphide" is perhaps the most perfect of all the Bournonville ballets. He staged it in Denmark in 1836 only four years after Taglioni created it in Paris, dancing the role of James himself while Lucile Grahn was the first Danish sylphide. It has seldom been out of the Danish repertoire since. It is of particular interest to a foreign visitor in that it shows all the special virtues of the Danish Ballet in a compact two-act work. The way it is performed in Copenhagen it is every bit as good as "Giselle". "La Sylphide" has three major characters: Gerda Karstens mimes the role of Madge the old witch; Margrethe Schanne is the romantic sylphide and Erik Bruhn is James the hero. They are all simply magnificent and of equal quality and they are supported by a company of dancers who mime and dance with such devotion and absolute *belief* in the sad little story that it is entirely convincing and the audience believes in it too. This is true of their production of "Giselle" which is choreographically not particularly distinguished but has such wonderful performances by Gerda Karstens as Giselle's mother and Niels Bjorn Larsen as Hilarion that it stays in the memory after other productions are forgotten.

"Popular Legend" is especially cherished in Copenhagen for it is a purely Danish legend and has a very fine score by two Danish composers, I. P. E. Hartmann and N. W. Gade. It is essentially a work of the theatre, with fine settings, beautiful lighting and much use of theatrical effects for magical scenes. (A London television producer sat back at the end and admitted he could work magic no better with his cameras than the Danes did in their theatre.) There is not a great deal of dancing, but there is some wonderfully expressive mime and providing the audience accepts it for what it

(*continued on page* 45)

Teacher Eva Lorraine, typically, gives of her heart, brain and imagination to inform and stimulate her young students.

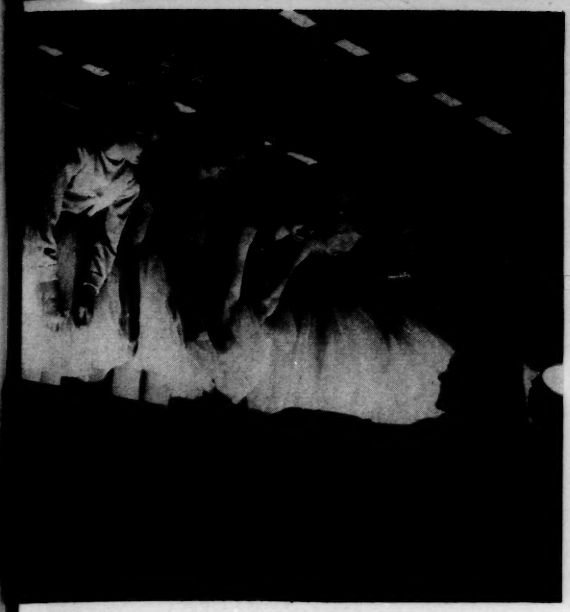
● No country in the world boasts as many dance studios or dance students as the United States. Nor, for that matter, the same large amount of student performances.

We consider, for instance, the First California Children's ballet, a group which consists of the pupils of Eva Lorraine, one-time member of the Mordkin Ballet, now conducting a school in Pasadena. This spring saw the third annual performance of this student company. Says the director-choreographer of her labor of love, "I'm working to discover and build talent from average American youngsters." There are a number of fine children's companies popping up all over the country. The sensitive eye of photographer Bob Willoughby brings us a close-up of one of them.

behind the Moments of Glory

a picture story of the background of a performance

The pleasure of being admired is not the least of the joys of performance . . . right: A professional attitude can be instilled at an early age.

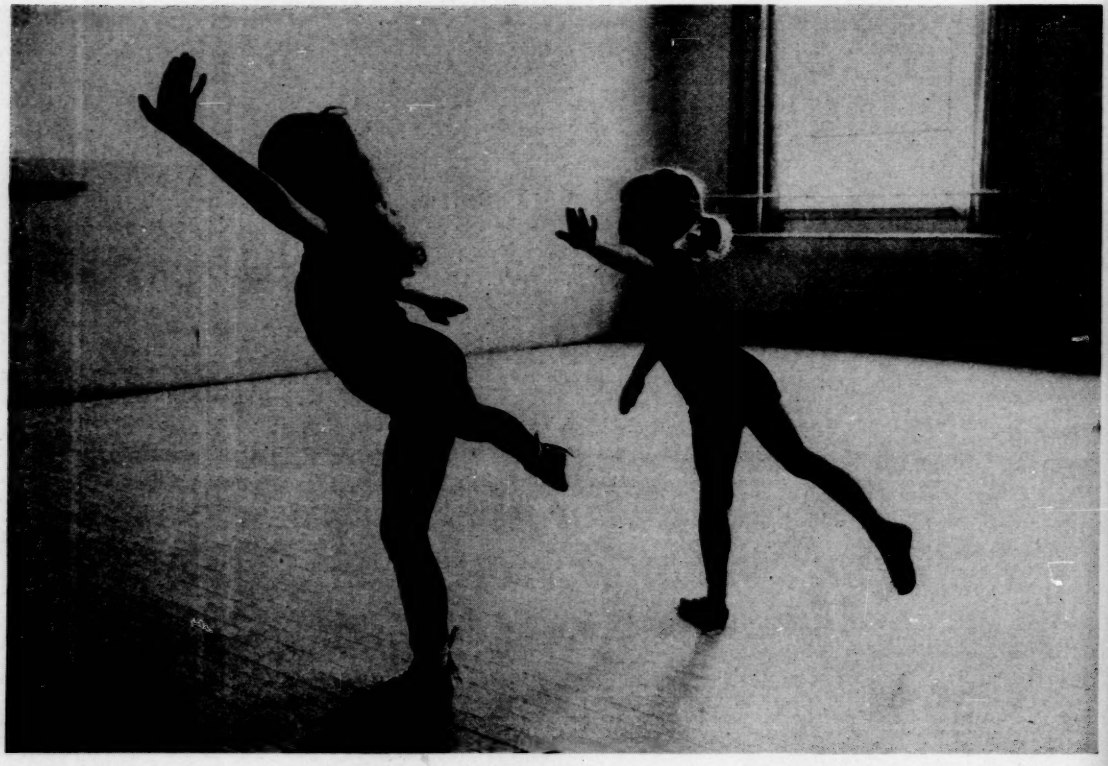


photographs by Bob Willoughby

Everything in order for the opening of the doors . . . Last minute instructions . . . The stagehand at the curtains . . . The pianists diligent and resourceful . . . All at high pitch to support the moment of glory, the actual performance.

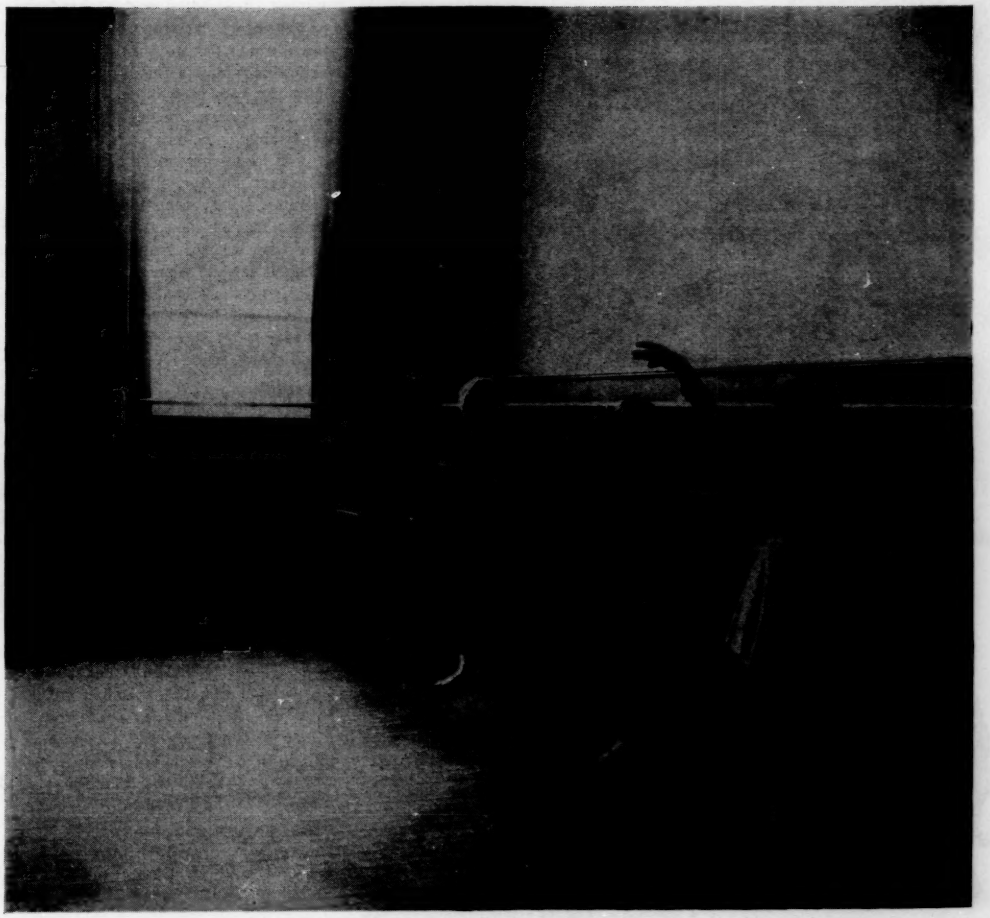
The guidance of young talent is a great responsibility. And ballet, itself a child of tradition, also demands to be treated with respect and knowledge. Left, little Cynthia Gregory (also on the cover) and Patricia Craig (featured in the other photos on this page; above right with Meurisse DuRae) and their colleagues give evidence of talent and good training as they spend enthralled hours in the patient study of their dance roles.

Poring over dance photographs and magazines the children enjoy the excitement of mutual interests and discoveries . . . A careful approach to technique is important.



On the diagonal . . . Forever back to fundamentals. The youngster with her arm too high will soon learn.

Révérence



the secret life of a Summer Impresario

revealing the trials and tribulations of organizing a Dance Festival

Iva Kitchell

Donald McKayle

Tatiana Grantzeva and Polajenko

Sahomi Tachibana

Melissa Hayden and Michael Maule

Jamie Bauer and Glen Tetley

Shivaram

by Ted Shawn, founder of Jacob's Pillow

. . . Now that April's Here

● On April first (fittingly) each year, I take a big piece of cardboard and with a ruler draw lines which make a set of thirty oblong spaces—three wide by ten deep (for the weeks of performance). No jigsaw picture, no cross-word puzzle or double crostic is as difficult to solve, as to fill in those thirty blank spaces with the names of solo, duet, group, company—ballet, modern, ethnic and what-have-you dancers, so that the schedule of the Jacob's Pillow Dance Festival can be in the printer's hands six weeks later. One season is not finished before my mind (in sleepless nights) has been exploring the possibilities and hopes for next year's festival. So generally I have an idea of what I would *like* to have, and begin to work on it in the fall. During the winter a few things "jell", and get pencilled in. Then comes the task of making a balanced program each week—the right combination, on the right dates, and for the money we can pay (which is definitely *not* what television, Hollywood, Broadway, or night-club-hotels can pay).

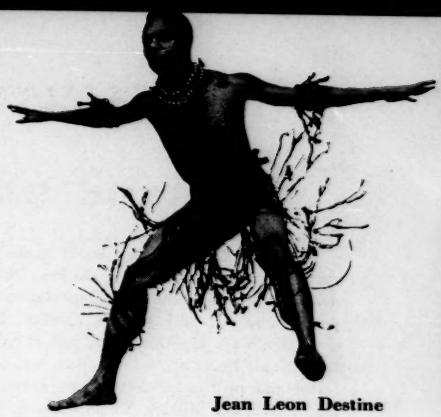
However, on April Fool's Day, I tell myself that I am making programs. I have been planning and I have been tracking down new works, new dancers and dance performances like an Indian scout who has just caught sight of a feather in a bush. This spring I saw 17 dance programs in less than three weeks—considering them in the light of their suitability and availability for our festival. (I got a fellow feeling for the critics, realizing how easy it is to turn sour when you see too many dance programs in too short a time.) During the early weeks of April cables were going to and from London, telegrams, air mail and special delivery letters to Los Angeles and Toronto—and from early morning until I fell exhausted in bed after midnight, I talked to dancers, managers, critics, and my "advisory board" to get definite decisions, as well as information and advice. When one or two weeks are completely set up, with nicely balanced programs which include the three main types of dance, and soloists, duos and companies—then comes a cable from an artist already set, asking if a different week is possible for her to dance at Jacob's Pillow. So I start all over again—like when you put in a word in a cross-word puzzle and find that it is all right vertically, but everything is thrown out horizontally.

By the first of May perhaps three-fourths of the festival schedule seems relatively definite, but all sorts of "pending" decisions are yet to be finalized. And, by then, I must leave New York to go to the Berkshires to open up the physical plant of Jacob's Pillow and get it ready for another season. So I take to the hills with my cardboard puzzle.

The Impossible Takes a Little Longer

Spring in the Berkshires can be, and usually is, very wet and cold; and this year, by weather bureau records, was the wettest and coldest since 1864! Twenty-eight buildings and two hundred acres of land greet me—closed up tight since last September. So all of my May days are a mixture of scrubbing, scraping,

The dancers on these pages are a small number of the performers appearing at Jacob's Pillow this summer. The building behind Ted Shawn is the theatre where the concerts take place.



Jean Leon Destine

painting, wallpapering, carpentering, laying cement, cooking, washing dishes, making the daily trip to Lee, nine miles away, for mail and groceries, answering the mail from registering students, getting copy ready for the printer for the festival schedules, the theatre programs, the souvenir programs, the window cards; and after dinner at night my faithful staff of three and I address ten thousand envelopes to be ready to send out the schedules as soon as they are off the press.

Gradually further final decisions are made, and I can ink in further names of artists, groups, and whole companies. Then someone already signed up telephones, "We have a thirteen-week paid summer engagement offered us—surely you won't hold us to the contract we signed with you for just one week!" So I say, patiently, "That's why I have you sign a written contract—you are adult—you can say no, and refuse to sign; but once you do sign, I believe you ought to live up to your contract. However—IF *you* can get me an artist, or duo, in your own field, of equal calibre, to take your place—then, and only then, will I release you." Days of waiting, more phone calls, and they assure me that so-and-so will take their place. I ask them to get it in writing—and wait again. Then I hear that the substitute artist has gone to Hollywood to do a film. By this time, having had verbal assurance that so-and-so will come to Jacob's Pillow in their place, my original artists have already left to take their thirteen-week job. So I get on the phone and spend hours and dollars, and finally get a substitute myself.

Myra Kinch

Yvonne Chouteau and Gilbert Reed

Brian MacDonald and Bob Ito

Alicia Markova

La Meri

Neither Rain nor Sleet nor Dark of Night . . .

By this time the festival schedule has gone to the printers, been set in type; I have read proof on all that is definite—but there are still blank spots which must be filled before the schedules can go on the press and be printed. So again I write letters, send wires, make long distance phone calls, and finally drive down to New York, where for forty-eight hours I sweat it out until I do get my last blank spaces filled in, and have all thirty signed contracts in hand. Then I phone the printer long distance and give him verbally the last copy—and the presses roll. When the big bundles arrive at the Pillow, all four of us fold, stuff, lick stamps until my mouth tastes like a bad mistake, and by midnight I am certain the mucilage has got into my eyes because my eyelids are sticking together. When the 10,000 festival schedules are ready for the postoffice—we then make up packets of fifteen to go out to over a hundred inns, hotels, chambers of commerce, information centers—these also by mail; and then larger packets which must be delivered by hand.

Now, after everything is in the mail, I get another wire: "Due to illness will be unable to dance at Jacob's Pillow this summer"! So once more I start the whole rigamarole of letters, telegrams, cables, phone calls—and eventually get that settled. So we have little stickers printed, and lick and stick these slips on the remaining stock of schedules over the name of the late lamented

dancer too ill to perform.

While all this is going on, I make the rounds of all the buildings, theatre, studios, dormitory cabins—find the depredations of porcupines, rot, and general debility. Here a wooden walk has rotted out and is hazard to life and limb. So we tear that out, build forms and pour a concrete walk—something that *won't* rot. Missing window panes must be measured, bought and puttied in. Fire extinguishers must be recharged and set back in all the proper places. Tons of fallen leaves must be raked and carted away, while the black flies have a feast on wrists, ankles, eyes, ear, nose and mouth. The lawns must be mowed weekly all over, or during the wet weather the grass grows so high the lawn mower will not cut it—(and *then* it has to be cut with a hand sickle!) Gardens must be dug up, and seed sowed, or new plants set out. The plumber comes to connect facilities for students and theatre artists; electricians, piano tuners, laundry service, men bringing tank gas for heating and cooking — and tourists who "were just passing by and thought we would drop in to see the place" —all these confuse and distract our days.

No one has ever suffered from such combinations of carpentry, masonry, well drilling, pumps, plumbing, exterminators (yes, exterminators!)—their long delays and simultaneous arrivals, as I have. I have several times refereed great matches between architects and workmen, as when the workmen who had once retreated to the hills in disagreement with the expert, opened up the theatre floor, stood around the gaping abyss and decided they would leave again unless they won their debate over the comparative virtues of cement and packed sawdust.

Warlocks Wanted

Meantime I am running a school, with graduate and undergraduate credit. (Though the Selectmen of Becket Township once chose to call it a "dance hall". And, looking sternly at me as if I were a lately apprehended criminal, one thrust out a long finger and accused me of teaching voodoo at that place. Actually, of course, Jean Leon Destiné was doing just that!) So I have to attend to enrollment, faculty needs—more letters, forms, licking, stamping, trying to finish at my desk by noon, and back to cementing till fall of night. However, I try to keep my departments clearly separated. I never put the typewriter in the cement mixer or fill the ink-well with concrete. (At least, I haven't yet.)

Gradually other staff members begin to arrive—the maintenance superintendent, the station wagon driver, press agent and theatre house manager, canteen and bookstall manager, housekeeper, cook and two kitchen assistants (or they don't!) John Christian, associate director of the theatre, and Virginia Butterfield, box office manager, come up with me May first, and have borne the brunt of all this opening work with me. Then sixteen half-work-half-pay scholarship students arrive one week before the first performance to help with last-minute chores; the students arrive—all of them! Then on Thursday, July 2nd, the artists for the first week's program arrive and that night we have the dress rehearsal for the opening performance which takes place on July 3rd, matinee. Following this matinee there is a cocktail party and buffet supper for two hundred press and Berkshire V.I.P.s, followed by the night performance—and another season is launched. By that time I have *had* it! I feel that I have already *done* a season's work, and want to RESIGN. I continually remind myself: "Nobody *made* you do this—you have only yourself to blame." But sometimes I ask, "Why didn't *I* go down on the Lusitania?"

The End is the Beginning

But that is only the beginning. The Festive season is on. Classes go on, shows go on. Parties of artists are arriving; we have to make reservations in a crowded territory. I engage a soloist. "She" is a party of twenty four — family and friends. I beseech my dear colleagues of the dance to tell me name, sex and marital status of their companies and accompanists. I get back "pianist, two drummers"; sometimes names. (But names do not tell all.) I beg. I threaten. I decide to let them sleep in the bushes. But I can't. I am sending to New York City for recordings of the night sounds of birds. (I could open the backdoor, but they won't "sound" on cue.) My dreams are Joycean: program copy; pump; electricity; checks for fish, milk, bread, meat, vegetables, detergents; water, water pump; mimeograph machine. Students get poison ivy and stately ladies among the forty standees are fainting dead away; farm dogs bite our most valuable staff members; I filibuster in the dark to an audience while a storm has blown out the power throughout the entire mountain range. (Dear Selectmen of Becket, I wish I *did* know a little voodoo!)

Emergencies are Normal

Once, a couple of seasons ago, I tried to take a rest. After introducing an evening program, I pleaded exhaustion and went to bed. No sooner had I got luxuriously stretched out, with a whodunit to read myself to sleep, than John Christian appeared like a madman and reported that *half* the electric current had blown out, and would I come and make a speech. In three minutes flat I was in full evening dress, with tie properly tied, and in the theatre. Iva Kitchell was already in front of the curtain trying to explain things, but since the blow-out had happened during intermission, there was much confusion and milling about by people trying to find seats in the dark. In my sartorial best and with a pocket full of fuses, I crawled around the theatre basement and followed wires outside. I found our new pump connection softly singing to itself, but disconnecting that and putting in new fuses still produced no light.

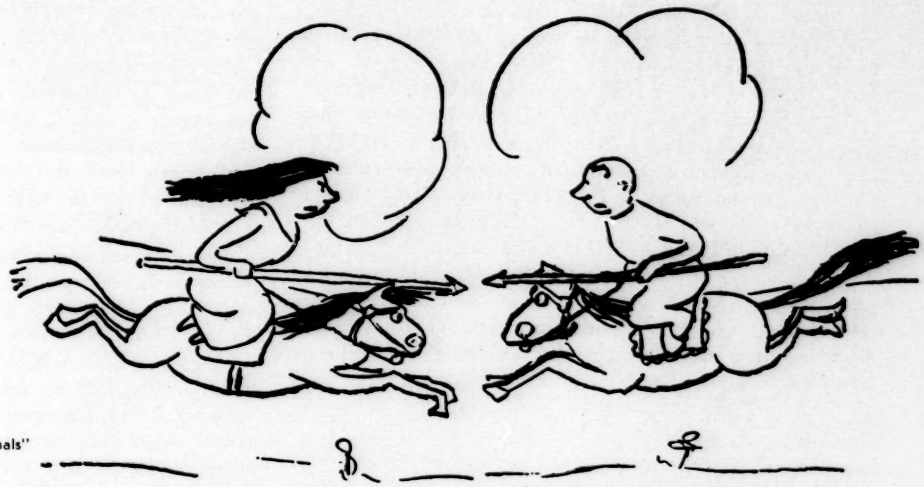
We had some light, but no lighting effects, on stage, and got ready to start the second half of the program. The curtain opened on the first dance, which was Mia Slavenska's "Salome". When the needle was put down on the record, the whole sound system blew. So that Slavenska wouldn't have to play statue indefinitely, we quickly closed the curtains. I broke out and hooked up my touring sound system and got her going again with that. Half-way through, the needle was put down on the second record, on a second turntable, which suddenly sounded like dogs and cats locked up in a barrel, with background music played by a very drunk Hawaiian guitarist. While we switched the second record onto the first turntable, which worked, poor Mia had to improvise in silence for what must have seemed like forever, at least. My show-must-go-on worries were added to when I realized suddenly that a two-week supply of food was in the deep-freeze, which was also on the blown-out circuit. Getting the capacity audience out of the dark theatre afterward and off the dark grounds was *something*. The emergency man from Pittsfield came at 2 AM, and at 3 AM all was again well and I went back to my — *whodunit*, and a short rest before a 9 AM class. That dark morning I contributed to the gayety of nations by teaching my class the can-can.

Of this and of these are good little dance festivals made — nine miles from town in the mountains. But it develops one. If the worst comes to the worst, I can make a living as a shipping clerk, a cook, postmaster, cement contractor, mason, plumber (or a plumber's helper), a traffic cop, a tourist guide, a baggage agent, a hotel clerk, a gardener and/or gravedigger (techniques being somewhat the same). And I have had some experience in business administration and have shown some talent for speed typing. P.S. I also dance. Everyone should have a hobby!

THE END

choreographing the Battle of the Sexes

by Norma Gangel Stahl



by permission
copr. 1948 James Thurber
from "The Beast in Me and Other Animals"
(Harcourt, Brace)

● Two dance works have emerged from recent seasons to stand at extremes from each other in dealing with a theme which is famous for provoking extreme statements: the relationship between the sexes. Both dances begin and end at parallel points. Both show the meeting, merging and parting of the male and female. Both present these activities in the nature of a contest, from which only one sex emerges victorious. Each dance arrives at a conclusion exactly opposite to the other.

Of the two choreographers, appropriately enough, one is a man, the other a woman: Jerome Robbins, creator in ballet terms of "The Cage"; Doris Humphrey, in modern dance idiom, of "Deep Rhythm".

The two-fold nature of the dance is symbolized in the set of "Deep Rhythm". One side of the stage displays the voluptuously curving outline of low hills with a full round sun pendant above one of its hollows; on stage right is an arrangement of towering verticals. The scene is laid in Nineteenth Century Spain, probably because of that country's abundance of convention between the sexes which provides Miss Humphrey with a framework for her dance. For unlike Mr. Robbins, she prefers to remain in the human realm — though of another time and place.

We see first three men, draped in colorful serapes, dancing energetically and restlessly about the stage. There is a kind of *en garde* atmosphere, as though a challenge were expected. They are joined by their leader and then retreat. In a vastly different rhythm, the women come, dressed in ruffled blouses, long black skirts and with mantillas over their heads. They come in slow, almost religious procession, bowing their heads and leaning upon one another — grave, as one sees them in paintings, as though always in mourning. A fourth enters, bearing green-leaved branches before her like an offering. She gives each woman a branch and they go on with their stately dance, hardly roused from their dream of sadness.

The men re-enter. The women keep to their pattern but betray awareness with flutterings of the hands. Violently, the men seize upon the women and pull them to their dance. The women flee, it seems in terror, but a moment later reappear, divested of their shawls, and join the men's wild dance. This symbol of mingling of the two natures is extended when the women take possession of the men's serapes, using them to deck, to toss and to tease. But again the rhythm changes. Having suffered for awhile the possessiveness of the women, the men now wrest their serapes from them, drape themselves proudly and go apart. On their knees now, the woman advance as suppliants to the hostile group. But the men bow once, deeply and formally, to the women and take their leave.

The "Ritmo Jondo" of the title is, of course, on one level the deep rhythm of the songs and dances of the Spanish gypsy. On another level it is the rhythm of men in themselves, of women in themselves and the rhythms of their combined pulses.

The counterpointing of these rhythms makes a pattern which contains some very ancient observations on men

and women: the woman enters more deeply into the relationship than the male, who soon grows restive and withdraws to the larger world; the man only dallies, while the woman renounces all for love and is thus unable to cope with abandonment. It is this part of the dance of life which Ophelia knew as well as Medea. One sought escape in madness, the other in bitter retaliation. Miss Humphrey, however, stops short of consequences. Instead, we are shown only the paradox of one sex having to find fulfillment in another which is by temperament alien to it. "The poetry," as Wilfred Owen said, "is in the pity."

The point of view from which Mr. Robbins constructs his dance is a very different one. His hypothesis that woman is the stronger, even the destroying force, holds its place in the long tradition of opinions on the subject, almost as much as Miss Humphrey's view. It is a hypothesis most often reserved for comedy: in scenes of the little woman belaying the bully male with a rolling pin, in cartoons like the one by Thurber which pictures the monster-size female crouched on the roof of the house watching the approach of the puny male, in bawdy characterizations like Chaucer's Wife of Bath — a furnace of a woman who had consumed five husbands.

But the ascendancy of the female — in Mr. Robbins' dance — is treated as no laughing matter. Indeed, the sober, even grim view taken of it indicates that things have gone too far, at least in the choreographer's mind, to be regarded with anything other than desperation. If a precedent is to be found for the terrifying females of Mr. Robbins' ballet it is in the fabled Amazons who met — and vanquished — the male on his own ground.

"The Cage", as its devotees through several seasons will remember, makes its most devastating comment by its analogy to the insect world. The set is a tangled, weblike construction. The lighting is gloomy, like that of a cave or dark insect underworld. We see a horde of females, dressed in nude color leotards with black scrawls, suggesting the undersides of bugs. They make a visual clamor with strongly percussive thrustings of arms and legs. Yet they circulate within strict adherence to the discipline of insect society, following their queen. They prepare the neophyte, who must prove herself by her first kill. When a pleasure-seeking male stumbles into the lair, the neophyte throws herself upon him. Before he can recover from his astonishment, the male finds the love-embrace turned to an embrace of death.

A second male ventures into the dangerous domain. As before, the females convey their grim message to the neophyte and retreat, leaving her to deal with the intruder. This time the young female, carried away by love-making, wavers, and almost forgets her role of destroyer. The colony, sensing defection, reappears to strengthen her purpose. True to her origins now, the young female kills the male by squeezing out his life between her thighs.

In keeping with the insect metaphor, one might expect the title of Mr. Robbins' dance to be "The Web". The actual title, however, alludes by its intermixture of a different allegory to the habits of wild beasts as well as mate-devouring insects. Of still greater importance is the title's suggestion that men and women are prisoners of their own and each other's natures. The presence of the colony, which is both commenting chorus and instigator, seems to imply further the pressure to conformity exerted on the female by her own kind, so that even should she desire to depart from the vicious pattern, she dare not.

In Miss Humphrey's work, it will be remembered, the man, having loved, does not attempt to destroy his woman: he merely withdraws. If destruction follows, that is not his concern. In Mr. Robbins' version the male comes freely and trustfully, but the female cannot be fulfiilled until the ultimate goal — complete annihilation of the male — is achieved.

Both dances, as dances, are brilliant and arresting works. Both deal with the same material and share common aims. Both arrive at a common destination, but by very different journeys. "Deep Rhythm" tells a story whose pattern is as old as the symbols of tree and river. Less concerned with protesting this pattern than showing it, the choreographer makes capital of its traditional shapes and rhythms. There is a dignity in the women who are first wrenched from their safe island and then thrown back upon the shore; there is a dignity in the fierce pride of the men who must reclaim themselves and go their ways. By making her women Spanish, Miss Humphrey has provided an atmosphere of uncomplaining acceptance of a harsh reality.

"The Cage" has none of this quiet acceptance. It intends to, and does, shock. It is brutal, with the brutality of nature "red in tooth and claw". In choosing the insect world for his metaphor, Mr. Robbins has reduced the relationship between the sexes to its lowest form: the struggle for existence. The work does not attempt to show dignity, only the implacable law by which the defenceless male goes down under the grinding wheel of woman. (Some unwanted facetiousness enters here. Try as one will, one cannot always repress a smile at the man who is afraid to go home to his wife, however much one may pity him.)

"The Cage" is governed by a kind of mechanistic determinism which predicts the hopelessness of a struggle that can have but one outcome. "Deep Rhythm", on the other hand, aspires to the tragic vein, for regardless of outcome, it speaks primarily of the clash between two noble and equal natures.

Those who wish may derive significance from the fact that Miss Humphrey gives man the better lot, while Mr. Robbins makes woman triumphant. Not to be ignored is the further comment implied in both dances. "You have won," says each vanquished sex to its conqueror, "yet not for the world would I have your conscience!"

THE END

Humpty Dumpty on Broadway 1868

harvard theatre collection

● It seemed unlikely during that winter of 1868 that any production could offer serious rivalry to the pre-eminence in the theatre of "The Black Crook". Charles Barras melo-danceful production had broken all New York theatre records during its long run at Niblo's Gardens. On March 10th, 1868, however, at the Olympic Theatre (which stood just one block north of Niblo's at Broadway and Bleecker Street) George L. Fox's "Humpty Dumpty" began its mirthful career.

The acclaim was instantaneous; the approval was universal. Violent sermons had been preached against "The Black Crook" (the lighting effects were ascribed by some to be Satan's own), which helped attendance immeasurably. "Humpty Dumpty" was not part of the demoniac alliance. It was a spectacular pleasantry — the kind of production that was soon to be advertised as "family entertainment."

A contemporary, Clifton W. Tayleure reported: "The box office received $1,406,000 during the run of "Humpty Dumpty" . . . principal dancers were not easily to be found . . . a quarrel enabled me to secure Mlle. Rita Sangali. Betty and Emily Rigl, who had previously seceded from Niblo's, were also secured. The entire ballet cost, with the extra music, coryphees, and figurantes, $943 a week."

The playbill for the production gives the following details: Spectacular Ballet Pantomime, "Humpty Dumpty" . . . Mr. G. L. Fox as Clown (a role in which he has identified his fame with the very genius of pantomime) . . . The Peerless Star Danseuse, Mlle. Rita Sangali . . . the celebrated Premiere Danseuse Assoluta, Mlle. Betty Rigl . . . the brilliant Premiere Danseuse, Mlle. Leah . . . Mlles. Emile Rigl. Laurent Whiting, Schell, Blake, and a full corps of coryphees. And the eminent Premiere Danseur and Maitre de Ballet, Mons. Baptisten . . . The Little Fairy Ravel, Niece of Gabriel Ravel, who, though but five years old, executes the most difficult pas with exquisite grace and marvelous art . . . the scenery by M. Lewis, assisted by J. A. Johnson . . . the music by A. Reiff, Jr.

In spite of the anonymous reviewer for "The Spirit of the Times", who complained "there is little to be said in favor of "Humpty Dumpty". There is much to be said against it — if it were worth the trouble", the production made innumerable friends here and abroad. It set the mode for a kind of entertainment which is still being emulated but not always with the same success.

Paul Myers

Alicia Markova: her early years

The Marks sisters: Alicia, Doris, Vivienne and Berenice (Bunny).

This is the third of a series of installments from the recently published "Alicia Markova: her life and art". Reprinted by permission of Hermitage House, N. Y. *Copyright* 1953, *by Anton Dolin.*

CHAPTER TWO

PANTOMIME

Alicia's schooling presented something of a problem. At a very early age she could walk but for long showed no sign of being able to talk. Her parents were worried when they heard children younger than their little girl saying, "Mamma," "Dada," "Baba," and the usual simple words expected of them. Fearing something might be wrong, they had Alicia examined, only to be reassured that there was no cause for alarm. From tests carried out by a child psychologist, it was obvious that the baby had a highly active brain for her age and understood all that was going on around her, but patience needed to be exercised about her speech. It was emphasized that it would be a mistake to try to force her to talk, and the parents were advised to keep the child away from school and let her learn naturally from observation at home.

She was eight years old before she went to her first kindergarten, but by that time she was away ahead of the children she met there. Since the birth of Doris, four years previously, Guggy had been Alicia's governess, and under her instruction she had made rapid progress, particularly in history. She enjoyed reading about the great kings and queens, and was delighted when she discovered that such people existed in real life as well as in storybooks.

She did not care a great deal for school, which was not nearly so interesting as the individual instruction she received from Guggy by the cozy fireside. The others, always looking forward to playtime, called Alicia "goody-goody" because she preferred to stay in the classroom reading about Mary Queen of Scots, or Joan of Arc, in her precious history book.

The past seemed to live for her so vividly that she found it quite easy to remember dates, a fact that used to infuriate the other children, who were not gifted with that photographic memory which Alicia appeared to have inherited from her father. But they had their revenge in the arithmetic lesson, which Alicia loathed; they would sing out the answers to sums while she was still wondering whether to subtract or divide.

The schooldays soon came to an end, as it took Alicia only a fortnight to develop an attack of whooping cough. Getting rid of it was a long job in those days, and her three sisters had to be kept in quarantine. Months passed by, as each child contracted the sickness in turn.

When the house had been given a clean bill of health once again, Alicia was sent to a new school.

She liked it no better than the kindergarten and was still convinced that Guggy could teach her more than all the real schoolmistresses put together. Measles proved her salvation at the second school, and there was another long period at home while Doris, Vivienne, and Bunny all had their turn.

When Alicia was ten years old she was offered her first professional engagement.

In those days the Kennington Theatre in South London was one of the most beautiful suburban playhouses. It was built on land originally owned by King Edward VII, and Irving performed the impressive opening ceremony in 1898. The foyers were as spacious and ornate as the auditorium, which seated 1,500 people. At each end of the marble vestibule were two enormous carved oak fireplaces, and the management would point out proudly that each grate held one hundredweight of coal, and that fires burned throughout every performance during the winter months.

Lloyd George was a regular patron of the theater, and in the intervals could often be seen basking in the warmth of the glowing coals.

The theater feared no competition from the West End, for scarcely an artiste of distinction failed to appear in Kennington. Martin Harvey received the notification of his knighthood while playing there, and many outstanding artistes—Mrs. Patrick Campbell, Lily Langtry, Mrs. Kendal, Sir Gerald du Maurier, Granville-Barker, Kate Rorke, Dan Leno, Sir George Alexander, Fred Terry, and Julia Neilson—graced those historic boards.

eric coop

Markova and her sisters: Vivienne, Alicia, Doris, and Bunny.

Last, but by no means least, we may add that Alicia Markova made her first professional appearance there on December 27, 1920, as première danseuse in the pantomime *Dick Whittington.*

The Kennington pantomime was always one of the Christmas attractions of London. It was given twice daily for several weeks and drew people from far and wide. In 1920 George Shurley was responsible for the production. It was a heavy task and needed months of preparation. Shurley firmly believed that pantomime should be entertainment for children and be presented in a manner to appeal to the younger generation of playgoers; he was convinced that children in the audience seemed to enjoy seeing members of their own generation holding their own with grown-up actors and actresses in a lavish theatrical production. So invariably there were talented child artistes in all of George Shurley's Christmas productions, and he was always on the lookout for them, even in the summer; therefore he would attend end-of-term performances given by the leading dancing academies in the hope of getting new recruits for pantomime.

One of those searches had taken him to the King's Hall, Covent Garden, where a performance had been given by the pupils of the Misses Thorne, and he had seen Alicia give her oriental cymbal dance. He made some notes and filed them away for future reference. When he decided to produce *Dick Whittington* at the Kennington, he realized that he would have to stage a scene in the palace of the Sultan of Morocco, and suddenly he remembered the little cymbal dancer in her gold-tissue trousers. She would provide an ideal specialty number for that spot in the pantomime. Anxious to see what else she could do, he got in touch with Alicia's parents through Miss Thorne.

Alicia knew nothing about all this. When her father was approached by the management of the Kennington Theatre, he thought that there could be no harm in his daughter's dancing in pantomime during the Christmas holidays. In any case, Guggy could take her to the theater and look after her. So he consented to an audition, but refrained from telling Alicia what was at stake lest she become overexcited or unduly disappointed if, by any chance, she were not engaged. He merely asked her to get ready to dance for a gentleman in the West End.

At the appointed time Mr. Marks presented himself at a rehearsal studio near Shaftesbury Avenue, with his daughter carrying her music under her arm. George Shurley greeted them warmly, and Alicia was told to change her shoes and dance for "the gentleman." In addition to the oriental dance, she performed two others. "The gentleman" seemed very pleased, and a conversation was held in a corner of the studio too far away for Alicia to hear. When they left, Mr. Marks took Alicia out to tea and ordered some luscious cream cakes because she had danced so well. She was delighted, but thought no more about it as they made their way home.

At breakfast next morning Guggy and Mr. Marks looked particularly pleased with life when they told Alicia that she had been engaged to dance in pantomime at Kennington. At first she was a little bewildered by the news and then she knew that it had something to do with her dancing for Mr. Shurley.

To say that Alicia was overjoyed at having put her foot on the bottom rung of the ladder would be absurd. It subsequently transpired that she did actually begin her career as a dancer by accepting this engagement, but at the time she was doing only what her father told her. She was not following her own feelings, but following a course far too frequently mapped out for her by other people.

George Shurley offered the child £10 a week to dance twice daily in his pantomime, but as she was so young she had to get a special license from the London County Council.

She was examined by official tutors and doctors and found to be in good health and more than well informed for her years. Because of this she was granted exemption from school, providing she had a governess and guaranteed to put in twenty hours of study

each week quite apart from her training as a dancer. She would be called before the tutors and doctors every six months so that they could satisfy themselves that her health was not being impaired and that her education was not being neglected.

Once the license was issued, the child was in a position to accept George Shurley's offer. The necessary contract was soon signed and the producer had the previously printed posters slipped with an announcement to the effect that the première danseuse would be "Little Alicia—*the child Pavlova.*"

"Whenever I see oranges," says Alicia, "I always think of Kennington. Even now the smell of an orange takes me back to that first show and the first rehearsal. Once the contract had been signed, my father told Guggy that she was to take complete charge of me throughout the run. She was to escort me to the theater, dress me for the stage, stay with me in my dressing room between the acts, and take me home again at night. In other words, she was to be my keeper, and on the day after the contract was signed we set off together for the first rehearsal.

"We arrived at the theater only to be told that the dancers were rehearsing at a nearby public house, as the electricians were using the stage to try out some new lighting effects.

"Guggy, determined that I should hold my own in the company, had dressed me in a black velvet coat trimmed with ermine—intending that I should look the part of a miniature ballerina. Though she disapproved of taking me to to a public house, it had to be done, and never shall I forget entering that room where the troupe of child dancers were rehearsing.

"It happened to be during a break between numbers, so all the children were sitting round the wall sucking oranges. The smell was quite overpowering, especially when so many were being peeled at once.

"Everyone eyed me with considerable curiosity, almost as if they had been anticipating my arrival. Later, it transpired that I had been engaged for the pantomime some time after the other members of the cast, and my appearance on the scene was something in the nature of a bombshell, for originally it had been decided that the leader of the juvenile troupe was to perform the solo dances. She was a vivacious young girl of thirteen with dark hair, large eyes, a tiptilted nose, and a sunny smile. Her name was Jessie Matthews.

"They were all eager to get a glimpse of me—the little vulture who had unwittingly come to snatch the dances from under Jessie's delicious little nose. There was tension in the air, and no one made a friendly move to put me at my ease. I suppose they resented my presence in the show, as it denied their beloved Jessie a chance to shine as principal dancer, but more than anything I think the ermine caused these orange-sucking youngsters to hate the sight of me.

"Nor did Guggy help, treating me as a princess, in her opinion far too good to mix with what she considered ordinary people.

"Eventually I was accepted by the company, though I must say I never really got to know them, as Guggy always insisted on rushing me off to my dressing room, where she guarded me as if I were a criminal, whenever I was not wanted on the stage. If the other children considered me a little snooty, they had every reason to do so.

"Jessie was kindness itself. As she had been a professional dancer for three years, it was all the more remarkable that she bore me no ill will when I was suddenly imported into the pantomime to take over her best numbers. She seemed content enough with a butterfly dance and a sailor's hornpipe, in which she looked saucily attractive. So all was well as far as we were concerned. On the other hand, Guggy and Jessie's elder sister were always arguing about their respective champions, and on more than one occasion when I wanted to stop and talk to Jessie, I was bundled off into my dressing room by Guggy, who isolated me from the outside world with a slam of the door.

"I began to hate that dressing room. At first I felt rather important with a room to myself. Let me add it was not a question of giving me a star room, but a case of obeying the London County Council, who insisted that I should dress alone, as it was against their rules for a child to dress with adults, and I also had to do a certain amount of study at the theater. While the other children in the show envied me the distinction of a room of my own, I felt rather like a prisoner in a cell.

"Immediately after the matinee Guggy would take me to a neighboring café for high tea. Then we would go back to the dressing room for a session with history and geography books, so that my education would not be neglected. Before the evening show I would also sleep for an hour. This was another of Guggy's commands. She would *tell* me to go to sleep, and, being an obedient child, I would do as I was told. I have found this early training most valuable in subsequent years, for now I can sleep to order, which is a most beneficial manner of passing the time on boring train and air journeys.

"I was given three dances in the show. I made my first entrance in the Highgate Hill scene. Not finding the streets of London paved with gold, Dick Whittington, at this point in the story, is about to leave the city, but from the heights of Highgate he hears the church bells. These cause him to change his mind and return to what turns out to be fame and fortune.

"The Highgate scene at Kennington was set in a cornfield at harvest-time. The Principal Boy, Ouida Macdermott, had a number with the chorus, and as they marched off, they left the stage deserted, except for a small sheaf of corn. From behind this sheaf, much to the amusement and amazement of the audience, I leapt as a small poppy. They could hardly believe that any child could be small enough to be completely hidden by so modest a cornsheaf. I suppose I was fortunate to have so

(*continued on page* 60)

Alicia Markova with her mother just after she joined the Russian Ballet.

You know them, but

Who Are They?

john brefach

1. How appropriate to be drinking tea! But when you see the performer at the left in the works of the titled lady at the right, she looks quite different.

2. At this early age this daughter of a New England neurologist was charming, but one would hardly guess that she was destined to be a dance revolutionary.

3. Ah, there, laddie! it's a braw, brich: afternoon in Edinburgh, August, 1952, and the American company with whom you are associated is doing you proud.

4. It was about the turn of the century that this lovely lady had this picture taken. She's as vital today, still performing and actively connected with the dance.

bob willoughby

5. Husband and wife, they're both famous dancers—he's a choreographer as well. They're hard at work on the West Coast, with the possibility of a new company resulting.

(*Their names on page 57*)

Dance Magazine's Sculpture Album

with commentary by Walter Sorell

BRONZE DANCERS: 1000 B.C.; NAT'L MUSEUM, ATHENS, GREECE

there is movement in sculpture as well as in the dance

● In every period of history men have put into images of clay, wood, metal and stone the rhythm and movement which reveal their times and aspirations . . . The human body, sole instrument of the dancer, is an eternal theme of the sculptor . . . The work of the sculptor, like that of the dancer, exists in three dimensions of space; defined by light and by its own inherent movement. But ephemeral dance exists in the flow of time, while sculpture imprisons its captured rhythms for posterity to examine.

MAN HOEING: 2500 B.C.; EGYPTIAN SERVANT STATUE; METROPOLITAN MUSEUM OF ART, N. Y.

Paleolithic figures modeled from clay and pulverized bone are among the first manifestations of man's artistic activity . . . The archaic group of dancers (above left) has many modern aspects including its non-naturalistic, symbolic form. Its incompletion in no way detracts from its intensity of expression. "A work of art," Baudelaire has said, "need not be finished to be complete, and a work, though finished, is not necessarily complete" . . . We find surprising realism in early Egyptian creations such as this woodcarving of a servant (left).

VICTORY OF SAMOTHRACE: 306 B.C.; GREEK; LOUVRE, PARIS, FRANCE

Hellenistic sculpture discovered the magnificent beauty of the human body, the undulating line of harmony. Both are superbly exemplified in the "Winged Victory" (opposite) which brings to mind the words of Isadora Duncan: "When I dance barefoot on the ground, then I am compelled to use the Greek pose, for Greek poses are nothing but the most natural in the world".

TARA OF THE DANCE: TIBET

MAYAN FIGURINE: 10-12 CENT.: SOUTH AMERICA

Although the laws of beauty and harmony may change, the desire to re-create man or the image of his gods remains in all cultures and ages. It can be found in the majestic rigidity of primitive expression, as in this Mayan figurine (above right), or in the innate grace of Eastern sculpture

SECTION OF ROYAL PORTAL: 12TH CENT.: CATHEDRAL OF CHARTRES, FRANCE

In contrast to the elegance of such movement is the Gothic gesture, born of a different temper and cultural climate. Here terseness and tension prevail.

THE ANNUNCIATION: 1438-40: DONATELLO: FLORENCE, ITALY

The self-restrained, elongated expression of Gothic art satisfied the religious and emotional feelings of the Middle Ages just as the revitalized Greek form of the Renaissance was indicative of the reawakened joy of life in the 15th and 16th centuries. Even religion was humanized; angels could be full of inner vitality and dramatic force. The beauty of the human body was revered again, the mysterious strength of life lived in its forms and movements, especially through the towering genius of Michelangelo.

DAY: 1525-34: MICHELANGELO: MEDICI TOMB, FLORENCE, ITALY

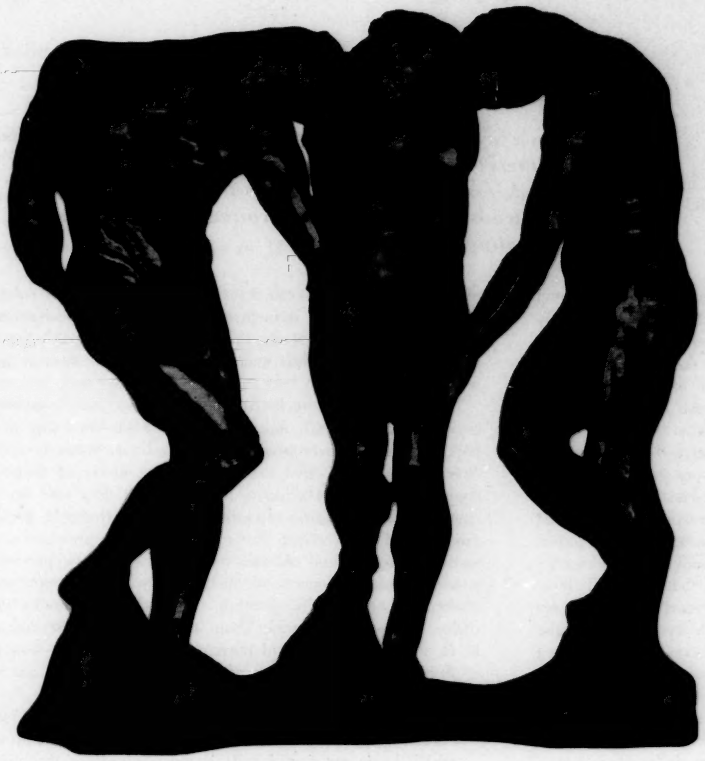
BACCHIC GROUP: EARLY 18TH CENT.; MEISSEN PORCELAIN FROM GERMANY

Flamboyant Baroque, the 17th and 18th centuries no longer celebrated the beauty of the body except as it was forced into a corset. It was a frolicsome world, engaged in frivolous flirtation: the world of Meissen procelain, of statuettes of Cupids and Venuses in hidden pavilions and of charming terra cottas, mostly representing Bacchic groups. The sculptor of those days translated the Dionysian joy of antiquity into the playfulness of his period.

The feminine 18th century was followed by a cult of the heroic. It was through the eyes of romanticism that the 19th century saw mythology. Carpeaux' ecstatic dancers, who still stand before the Paris Opera House, are an example of its exuberance. The Victorians considered this daring, sensuous art. Rainer Maria Rilke said about this group that it "was merely an object of mockery until finally it became so accustomed a sight that it was passed unnoticed".

SHIP FIGUREHEAD: EARLY 19TH CENT.; AMERICAN WOOD CARVING

THE DANCE: 19TH CENT.; CARPEAUX; PARIS, FRANCE



THE THREE SHADOWS: 1880: RODIN:
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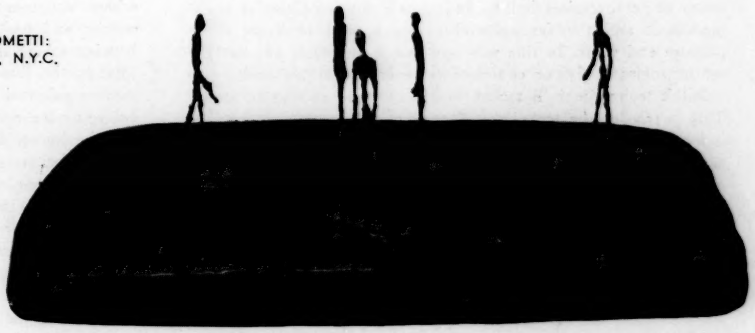

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Cecchetti isn't everything!

the dangers of Cultism

There is a growing movement in the U. S. today to establish the Cecchetti method as the sole authority on ballet technique. "It is limiting and incorrect to say that one method only is good", says a teacher whose excellent background includes Russian and Italian schooling.

● Ballet as we know it today owes its technique to many great ballet masters and dancers. Enrico Cecchetti was certainly one of the greatest ballet masters and teachers the world has known. Yet his method does not constitute the whole of ballet, and the attempt today to establish a cult of "Cecchetti-ism" which would set up the so-called "Cecchetti method" as the sole authority on ballet technique is a mistake.

Cultism is always a mistake. It leads to narrowness of thought and limitations, and art cannot grow or prosper on such a basis.

Let us remember that Cecchetti himself was an inspired master and that he is no longer with us to set forth his views and principles. These are now known solely through former pupils and some text books. But pupils and text books are necessarily second hand sources. It must be understood that no pupil, however close to the master, ever is exactly a carbon copy. Some pupils may even rise to greater heights, both as performers and teachers, while others may never attain the real understanding or knowledge which their teacher sought to bring out in them. In any case, the pupil must, of necessity (because he is different in temperament and character from his teacher), teach *his concept* of what the master taught. It can never be the same thing. It is colored by different feeling, viewpoint, and understanding. This is especially true where one student has been a professional performer and another may never have performed at all, as the performer's feeling for movement is colored by his stage experience. Therefore each pupil teaches a variation of the master's work, and these are different not only from each other but from the original.

A text book can set forth only a very limited concept of ballet movement. It can never describe, for example, the feeling behind the movement or the manner of moving. The danger is thus easily to be seen. A teacher attempting to follow a system to the letter becomes bound by certain imposed rules (never intended by the master) and is thus influenced to believe that any deviation from these rigid rules is wrong. For what is important in teaching ballet technique is not to have memorized a series of set exercises but to *understand the principles* of body placement and the fundamental exercises, and to know their purpose and value. In this way one can teach either an exercise set by someone else or can compose exercises of his own.

Ballet technique is a means to an end, not an end in itself. This is true of the technique of any art. We need technique in order to have a vocabulary of movement (that is, basic steps), ease of execution and virtuosity. But the ultimate goal is to acquire technical skill so great that the spectator is not conscious of technique but only of beauty and grace or the characterization of the role being performed. To make a fetish of technical rules and impose them rigidly is to misunderstand completely the purpose of technique.

Many teachers of today who teach "Cecchetti method" never studied with the master. They have learned the set exercises from his pupils or his pupils' pupils. Obviously the inspiration of the master is not there. Only the cold, dead rules. This makes for dull and uninspired students who mechanically go through exercises perfectly "according to the book" but it can never bring out the full meaning of balletic movement nor will it produce a dancer.

The so-called "Cecchetti method" was not conceived by Cecchetti. He, like all fine teachers, had his own way of teaching and his own exercises and combinations. What is called the "Cecchetti method" had its origin in the desire of many of his students to perpetuate his teaching. It was they who set up the "method", using these exercises and combinations. In many ways this method is excellent. It is honest and it provides a graded system for teaching children which properly begins with the most elementary aspects of technique and progresses with the student, as he gains in strength, to more difficult ports de bras, adage, and enchainements. Then what is wrong? Several things:

1. It makes for rigidity of movement — stiltedness — a lack of fluidity and spontaneity of line and movement, particularly in the arms and torso.
2. The student becomes familiar with the set exercises and combinations but is lost when asked to do combinations with which he is not familiar. It is most important that the mind be trained co-ordinately with the body. A dancer must be able to "pick things up quickly". That is, he must have an agile mind as well as an agile body. This must be developed in the student by varying class-room exercises and combinations so that he is constantly kept on his toes — (figuratively as well as literally).
3. It does not take into consideration the progress which has been made or the changes of taste which have occurred in the past forty-odd years since the advent of Fokine.

There are, in ballet, three distinct schools of technique — the French, the Italian, and the Russian. Although all use the same basic steps and poses, the difference lies in the manner and style of execution. The French school favors the bent knee, does not stress turn-out, and has rather angular arms. The Italian school also uses the bent knee, more open legs, stresses small, concise and neat movement, rapid jumps, beats and turns. The Russian school is based on both the French and Italian schools. That is, the Russian dancers trained by both French and Italian masters adopted and adapted these techniques, broadening and enlarging the movements, adding height to the jumps, straightening the knees, and raising the legs higher in extensions, thus making for more theatrical effectiveness and brilliance.

As an example of this we can take two students. One has been trained in the Italian school and one in the Russian school. Both will execute for us the same basic steps consisting of a *temps levé* and a *chassé*, although the Italian will call it a *"demi contre temps"* and the Russian will call it a *"failli"*. Both are standing in fifth position. The Italian begins with a small *temps levé*, raising his back foot to the *cou-de-pied* position and from there passing it to the first position in a *demi-plié*, through the

by **Thalia Mara**

Cecchetti teaching at Lausanne in 1915

fifth position still in *demi-plié*, and thence to fourth position *croisé* (the *chassé*). The Russian, on the other hand, executes a higher spring on the *temps levé*, raises the back leg to a forty five degree angle with a straight knee and passes his *chassé* through first position *demi-plie* to fourth position *croisé*. The movement of the step has been enlarged and broadened.

Or take a French-trained dancer and a Russian-trained dancer executing a *pirouette*. The French dancer will place his foot *sur le cou-de-pied* whereas the Russian will raise it to a higher position on the calf. In doing *brisé volé*, the Russian and French school both teach bending the knee and bringing the foot to a *cou-de-pied* position in front or in back after executing the beat (in the manner of *jeté battu*), while the Italian school brings the legs around in a circular movement and extends the leg straight forward or back after the beat. Where these differences exist in execution it becomes a matter of taste.

The chief value of the Italian school (of which Cecchetti is the apex) to today's dancer lies in its scientific approach to technique. Nothing is more important in the early stages of ballet training than the correct "placing" of the body. This is so because without proper placing, balance and ease of execution are impossible. This schooling also builds strength and control — so important to the dancer.

On the other hand, the chief fault of the Russian school, as taught today in America, lies in the lack of attention to technical details and principles and the lack of a really graded system or approach. Those who studied with the great Fokine will recall his dislike for teaching ballet technique. He had so very much to give to the *art* of ballet, making his students conscious of line, quality and freedom of movement, and this was his main concern. His classes usually began with the students doing barre work by themselves in an upper room before assembling with him in the main studio for the lesson. This does not mean that Fokine despised basic ballet technique. He expected his students to understand the basic principles and put them to use themselves. Obviously, however, this could not work except with students already well grounded in fundamentals of technique.

Unfortunately some other teachers of the Russian school, who do not have so much to give, are equally negligent in attention to basic fundamentals. Many teachers too, instead of teaching purely traditional style in the class-room, substitute personal mannerisms which may have looked good on them as performers but which do not look good on their students. This also leaves the student without an understanding of impersonal technical style. Dancers soon enough develop their own personal mannerisms as they pursue their careers; but without a sense of pure classic line and style the dancer will never reach great heights in the art of classical ballet.

Although ballet is international in scope, appeal, technique, and terminology, it takes on the national characteristics of each country in which it finds a home. In England, as in America, there are elements of all three schools. The English, too, are developing a school of their own based on the best elements of the other schools. Eventually their school will be slightly different from ours, even as it differs from those which preceded it. Americans are very like the Russians in that they are extroverted, athletic, and have a flair for the spectacular. The English, on the other hand, are more reserved, less emotional, and their dancers too reflect these national characteristics.

To limit oneself to any one of the French, Italian, or Russian schools and to say "this and this only is correct or good" is a mistake on the part of both teachers and students. Today's dancers must be technically very strong — competition is keen and even corps de ballet dancers must be virtuosi. But they must also be versatile in style and movement and quick of mind.

Our concept of what is beautiful in ballet has changed considerably over the past forty years. A dancer trained solely in the "Cecchetti method" would be lost in today's ballet companies. Today's teacher must be well schooled, not in any one school, but in the principles which underlie ballet technique of whatever school.

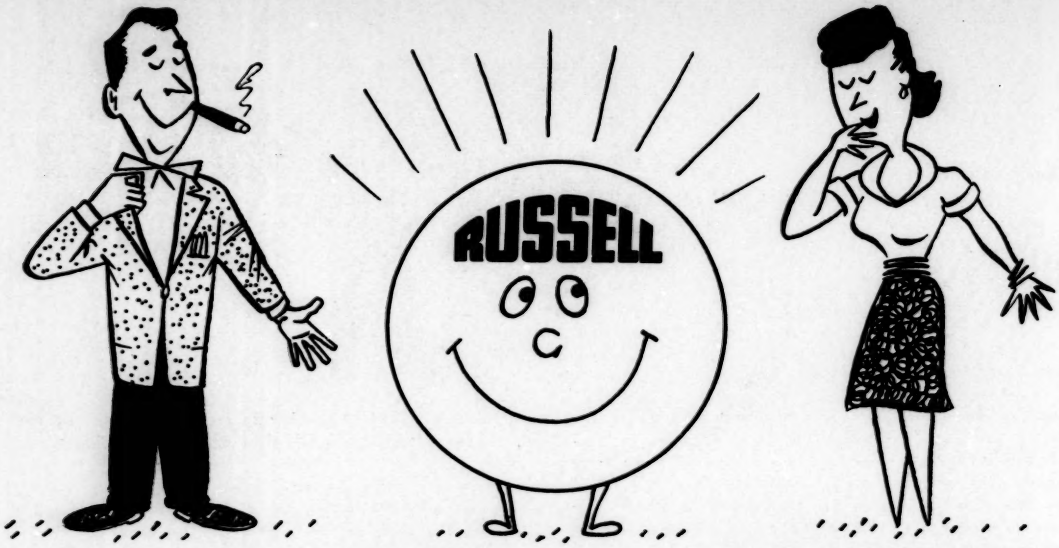
The teacher must utilize a graded system, as this is of fundamental importance, but this system should include a balanced blend of the best elements of all three schools. The teacher must have both a knowledge of the science of technique and an understanding of beauty of line and freedom of movement.

Cecchetti has been gone from us since 1928 — a period of twenty five years. From our vantage point today we can place in proper perspective the value of all that has gone before. This includes Cecchetti's contribution, that of Leo Staats and other French masters, and the contributions of the great Russian masters Fokine, Legat, Preobrajenskaya and the others. We should not be, nor do we have to be, limited. Ours is a golden opportunity to use all the good that has gone before.

Ballet has progressed and the technique has grown because each generation brought dancers who surpassed their masters in achieving skill and beauty of movement.

Carlo Blasis was the great ballet master of his day, and it was he who founded the Italian school and laid down the principles which we still follow today. Cecchetti was the pupil of Blasis' student Lepri, and in him the Italian school reached its peak. Using the principles and basic method which Blasis laid down, he was inspired to add further technical embellishments and accomplishments. Olga Preobrajenskaya was one of Cecchetti's greatest pupils. She has achieved recognition and fame as a dancer and in her later years she has become one of the most famous teachers in the world. Yet she does not teach the "Cecchetti method". She teaches a blend of what she learned from him and other great masters plus her own contribution as an artist and teacher.

Every serious American teacher of ballet owes it to ballet to be progressive. He must intelligently use the best elements of all the systems that have gone before, blending them into what will become the American school. THE END



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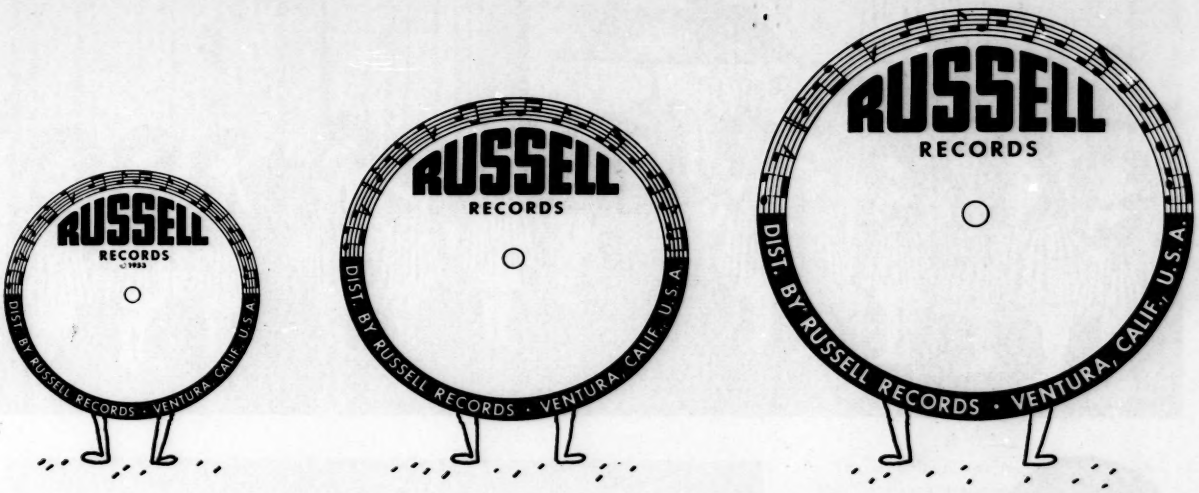

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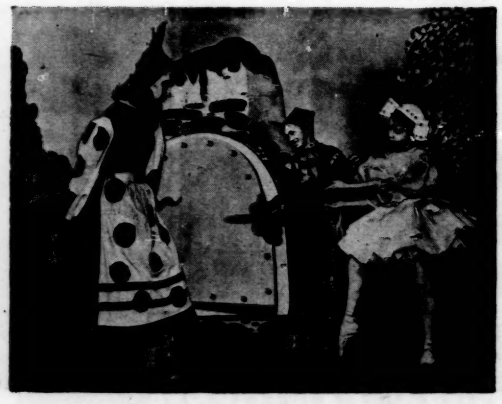


5

2 The history and development of San Francisco formed the theme for the 5th annual recital of Carol Caley's students from that city. The dances depicted the early settlers, their homes, the effect of the Gold Rush and the culmination of all these in the Personality of a City. Here we see Andrea Brearcliffe as an Indian maiden in a rain dance.

3 Grace Sim, performing in the annual recital of Eileen O'Connor's Academy of Ballet Perfection in N. Y. C. has very definite reasons for loving and wanting to study ballet. In an essay entitled "Why I Want to Study Dancing" which she wrote for an essay assignment at the Academy, Miss Sim says: "When I was in Korea my city was being bombed and many of my friends died. But I was alive. And my Mother sent for me to come to America . . . when I saw the ballet it was most wonderful of all and I thought that God had helped me to come to America and see the ballet because He wanted me to be a great dancer and when I go back to Korea I want to show the most beautiful and gay dancing to my friends so they can learn to do it and be happy too."

Grace recently won the Annual Scholarship Award at the Academy.

4 This "Educated Rooster" (who is really Terry Hunter from the Charles Persing Dance Studio in York, Pa.) was one of 235 dancers in Mr. Persing's spring recital called "Circus Days". "Monkeys" and "Pink Elephants" also participated in the program!

5 How could this witch refuse the smiling Hansel and enticing Gretel who want her to jump into the oven? In real life they are (l. to r.) Frances Bewley, Johnny McKiernan and Sherry Griffin of the Courtney School of Dance in Louisville, Ky.

1 ← The charming Bemelmans story of "Madeleine" was told in dance by the students at the School for Young Dancers in Alexandria, Va. Here we see "twelve little girls in two straight lines". These children also danced to Benjamin Britten's "A Young Person's Guide to the Orchestra" (the same score which Jerome Robbins used for "Fanfare", his newest ballet) and which was, according to Hedi Pope, Director of the School, "a successful experiment in teaching music appreciation through dance".

6 These are not real little girls at all, but one Scotch doll, a ballet doll, a rag doll, and a teddy bear! They just stepped out of the toy cupboard into a "Nursery Fantasy". This dance was given by 3½ to 6 year old pupils of Eileen Poston of the Jordon Music School at Butler University, Indianapolis. (We must admit — they do have names; l. to r.: Debbie Allanson, Susie Usher, Cindy Plymate, and seated, Charlotte Usher.)

6

7

7 The ambitious repertoire for the recital of the Constance Hardinge School of Ballet included "The Pied Piper of Hamelin" with authentic 14th Century German costumes and scenery. The older pupils did both "Graduation Ball" and "On Stage" (left), using the original Norman Dello Joio score. The acrobatic janitor on the ladder is Charles Almond.

8

8 This dynamic young dancer was the Sugar Plum Fairy in the Hannah Kroner School recital on Long Island. Nancy Baron entertained at last summer's DEA Convention, and was recently chosen to appear on the Paul Whiteman TV Teenclub.

9

9 13 year old Ellen Ashley, looking very much the classic ballerina as she appeared in the spring recital of the Betty Lou Dance Studio in Baltimore, Md.

10

10 Paula and Thelma Showman, a Mother and Daughter team who look more like sisters, do a Rhumba-Tap at Lew Miller's Studio recital in Tulsa, Okla. The two have studied tap and ballet since daughter Paula (left) was four. She is now sixteen and they plan to study toe in September. They hope to open a studio of their own eventually.

11

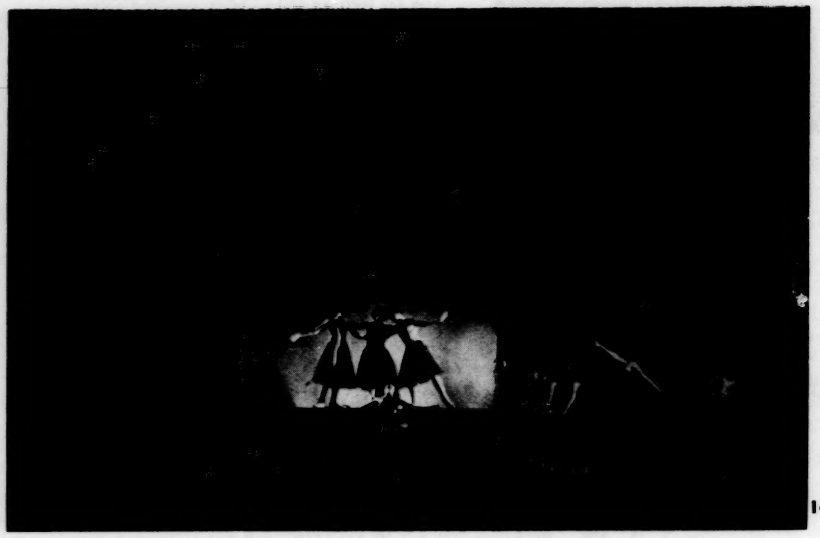
11 A young dancer getting some good pointers from an almost-as-young teacher in "Rehearsal for the Ballet". Tommy Tune is the teacher and the class must be fun, judging from the smiles! They are all pupils of Emmamae Horn in Houston, Texas.

12

12 Ernest Knowles, who takes the part of The Rose Prince with Camille Chrysler as The Rose Princess, designed the scenery and costumes for "The Snow Queen Ballet". He also adapted and wrote the story from the Hans Christian Andersen fairy tale. Both dancers are students of the Jane Larkin School of Ballet and performed in this work at the spring recital.

13

13 Partners Bobbie Jo Crosby and Roger Bade are serious dance students of the Sally Zipf Ballet School in Ft. Wayne, Indiana. At present, character work is their specialty (see Mexican Hat Dance left), but they are working hard at classic ballet.



14

14 A dance school within a music school gives the children a musical background which is, according to dance instructor Nina Fonaroff, invaluable for their understanding of dance. Here the children are performing Miss Fonaroff's "The Miraculous Little Doctors" for an audience of more than 1200 at the Pittsfield Music School.

15

15 This "Sugar Plum Fairy" with the winning smile is Trinka Morgan of Denver, Colo. Miss Morgan's name should be familiar as one of the Young Dancer "Draw a Dancer Contest" winners. She studies ballet at the Lillian Cushing School, Denver.

16 Jodie Persily of Conneaut, Ohio, is becoming a well-travelled dancer! She has to come 30 miles each week for her ballet lesson. Jodie performs for clubs and benfits in her home town and was a soloist in the Melford Smith student recital.

16

Performing

(*continued from page* 11)

eaten for dinner, what she was like as a little girl, how she thought." So again, in attempting to solve the mystery of great performing, we must turn to the intensity of belief which, on stage, becomes transformed into performing tension (not tenseness). This tension is, I think, the secret of projection and if the performer can project, he has commenced to communicate. With communication achieved, an art experience has been created.

None of the artists suggested that one could go on stage, believe with intensity and turn up with a successful performance. Each was wholly aware of the need for sure technique, for knowledge of style, for musicality, for taste, for selectivity. Valid tricks were not denied as several showed how to do a given phrase of movement wrong (this was exceptionally difficult for them to do) and then dance it perfectly (this was easy). Means of covering up inadvertent or inescapable errors (trips, slips, misses) were discussed and demonstrated and they made it clear that the star could generally "dance a mistake" instead of letting it upset audience as well as artist.

There were many practical performing suggestions such as when and how to use facial expression or distorted rhythm or variations in stress. Miss Linn and Mr. Alexander dwelt upon problems of the duo and how compromises (strong and not weak) are achieved between two individuals with different dance backgrounds, different sex and different personalities who wish to perform together.

All of the hints and tips and suggestions were lucid and helpful but none of them, of course, could transform an executant of movement into a dance performer. But the list of "do's and don'ts" and the statements of artistic creed helped to reveal many of the secrets of performing genius—not all but many—and to bring those of us who watch the doers closer to a true understanding of that faith which makes it possible for an art to illumine not only the artist but also the presumably disassociated layman.

If Miss Kaye is right, and I suspect she is, that one is born with talent and not taught talent, it could be thought that any discussions or demonstrations of the art of performing would have little value for the student dancer. Actually, the student could gain in two ways. The practical suggestions, technical in nature, would help him to become a more useful member of the theatrical profession and if, by chance, he possessed a native talent, hidden and still immature, the testaments of faith in dance and dancing would surely aid in the freeing of his own unused powers.

In watching great dancing, it has occurred to me that the true artist frees the audience to trust itself, trust itself in its reaction to him, the performer. Surely, this trust cannot be engendered unless the performer is motivated by an unshakable belief in what he is doing. Perhaps this, then, is the simple yet elusive secret to the art of performing.

THE END

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Danish Ballet

(*continued from page* 13)

is (as in Denmark), and does not start grumbling because it is not something else, it can be very rewarding.

Some idea of the historical range covered by the ballets shown at the Danish Festival can be realized from this list of new and old productions. In addition were given "Les Caprices du Cupidon et du Maitre de Ballet", a Galeotti ballet dating from 1786 and *still* funny; Fokine's "Petrouchka" and "Les Sylphides"; "Dream Pictures" (1915) which is a sort of Danish "Carnaval" and has an enchanting score by Christian Lumbye the Strauss of Denmark to whose music people still dance in Tivoli on summer evenings; "Qarrtsiluni" (1942), Harald Lander's impressive ballet about the return of the sun to Greenland after the long dark winter; "Symphonie Classique" (Prokofiev/Bartholin, 1950); and "Graduation Ball", staged by David Lichine in 1952. And then of course there is always "Coppelia" . . .

Everyone who sees "Coppelia" in Copenhagen goes home and infuriates everybody else by saying all the time "of course you haven't *seen* "Coppelia" until you see this production by Harald Lander". At the risk of infuriating still more people, I have to report that this year the Danish production is better than ever. This is primarily because young Inge Sand, the enchanting Swanilda, has made so much progress over the past year as a dancer. The Danes still say "you should have seen Margot Lander" and I am quite sure we should have done, but Inge Sand's is now so enchanting a performance that even the Danes admit she is an acceptable successor. Fredbjorn Bjornsson has an absolutely wonderful time with Franz (in this production he actually has quite a lot of dancing) and Niels Bjorn Larsen gives a really inspired performance as Dr. Coppelius. At the beginning he is a little sinister and frightening, then moving in his joy as the doll comes to life, then heartbroken when he discovers the trick that has been played on him. In the last act there is a lovely moment when he receives the compensation money from the Burgomaster and immediately begins to think of all the new dolls he will be able to make with it (he conveys this quite clearly with a few gestures). Then he sits down for a drink and watches the final dances and thinks it all out in a most human fashion.

Humanity is, perhaps, the secret of the Danish ballet. Not every ballet is good, not every dancer is perfect, but they dance with their hearts and they mime with their hearts and the audience catches the warmth that is generated. It is a difficult quality to describe in words and words can be no substitute for it, but if films, television and ice shows have not killed your faith in the theatre I beg you to go to Copenhagen in the last week of May next year and see the Royal Danish Ballet for yourselves. THE END

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Morton Gould: FALL RIVER LEGEND — *(Suite from the Ballet)* — Columbia 12" record ML 4616

Louis Moreau Gottschalk, on whose music the score of "Cakewalk" is based, was born in New Orleans in May, 1829. He later became a pupil of Stamaty in Paris. Gottschalk completed his musical education there and it is said that one of his most enthusiastic teachers was the great Hector Berlioz himself. Returning to the United States in 1853, Gottschalk toured the U. S. as a concert pianist, playing not only in the larger cities but in villages and mining camps as well. Disgusted with what he considered was little headway for both his music and his reputation, Gottschalk turned once again to Europe. He was enthusiastically received throughout France, Switzerland and Spain and looked upon as the American "enfant prodigue". Nevertheless his reputation did not carry before him and in 1865 Gottschalk was forced once more to turn away from his native shores, this time to South America. He toured successfully and

The Ballet Theatre: Alicia Alonso, Peter Gladke and Muriel Bentley in "Fall River Legend".

Ballet on Discs

by M. Lurje

was again acclaimed both for his brilliant keyboard technique and his music. It was in Rio de Janiero that Gottschalk died on Dec. 18, 1869. There is no doubt but that Gottschalk can be considered among the earliest of the American virtuosi, and it is to the eternal discredit of the American public that he died on foreign shores, still an exile to the land whose rhythms and people he understood so well.

The ballet called "Cakewalk" was commissioned by the New York City Ballet and first performed by that company on June 12, 1951. Choreography by Ruthanna Boris utilized the older settings and costumes for the now defunct "Blackface" by Lew Christensen. "Cakewalk" has no plot. It attempts the recreation of the old style minstrel show with its soft shoe dances, promenades end men, illusions, etc. The treatment is all tongue-in-cheek.

Hershey Kay who adapted and orchestrated Gottschalk's music explains that the whole score is based on the development of the cakewalk rhythm. The score is divided into five sections. The first of these, a *Grand Walk Around*, uses music from "Bamboula". The second section is a group of three variations: (a) *Wallflower Waltz* ("Won't You Buy My Pretty Flowers"—a minstrel tune); (b) *Sleight of Feet* ("Josephus Orange Blossom" and "Adolphus Morning Glory"—both minstrel tunes); (c) *Perpendicular Points* ("La Gallina" by Gottschalk). The third section *Freebee*, is based on "The Banjo". The fourth section is a series of illusions—*Entrance of the Magicians* and *Venus and the Three Graces, The Wild Pony, Pas de Deux* and *Rideout*. The music for this section is "Marche des Giberos", "The Maiden's Blush", "Orfa", and "The Water Sprite". The fifth section is a *Gala Cakewalk* based on "Pasquinade".

The Philadelphia Orchestra led by Eugene Ormandy gives "Cakewalk" a spirited, lighthearted treatment, very much in keeping with the humor of the piece. Running time — approx. 25 min. Surfaces are good.

"Fall River Legend" is presented in this recording as an orchestrated suite compiled by Morton Gould from the ballet score he was commissioned to compose by The Ballet Theatre. "Fall River Legend" was given its first performance on April 22, 1948 at the Metropolitan Opera House; choreography by Agnes de Mille, decor by Oliver Smith. An unexpected case of pneumonia put the lead, Nora Kaye, into the hospital shortly before the premiere, and the classical ballerina of the company, Alicia Alonso, stepped into the taxing dramatic role of Lizzie on short notice.

The ballet is based on the notorious Lizzie Borden case of 1892, in which Lizzie was accused of having ax-murdered her mother and father. In actuality, Lizzie Borden was acquitted, but for dramatic reasons the Lizzie Borden of the ballet is sentenced to the gallows. The plot, flash-back style, opens on Lizzie being sentenced for her crime. We then see her remembrances of her happy childhood, the loneliness caused by the loss of her mother, the appearance of the hateful stepmother, the refuge offered by the understanding minister, and the final suspenseful build-up to the murder itself.

Gould has drawn many of his melodies from songs which were popular in Massachusetts during the period of the murder. He has theatrically woven these melodies into an exciting ballet score. The Philharmonic Symphony Orchestra of New York under Dimitri Mitropoulis gives Gould's music a well-paced, if not particularly dramatic, performance. Surfaces are good. Running time—approx. 26 min.

THE END

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N.Y.C. Ballet: Patricia Wilde and Frank Hobi in "Cakewalk".

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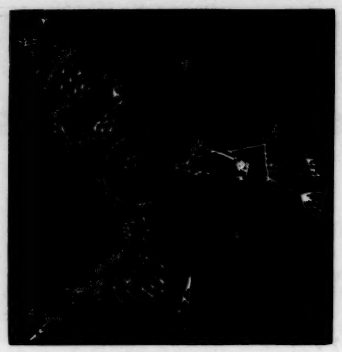

● There is no season for studio building, reconstructing and converting. It is frequently done while business goes on as usual. Whichever it is, it all entails careful planning. It is no less important for those who have used studios, than for the newcomer in this field, to study the problems of physical layout, general needs and personal taste. Visiting other studios, when possible, helps to confirm or discard one's own ideas.

The very best advice we can start off with is — consult an architect. This holds true whether building from scratch or remodeling. There are many reasons for this. Although an architect's fee is something you may not have considered in the original budget, it will save money in the long run because: 1) The architect is a specialist and knows about building laws; 2) He will help avoid costly errors. One such heartbreaking and expensive experience occurred recently when an old building in New York City was converted into extremely handsome studios. New floors, repartitioning of rooms, special lighting, mirrors, barres, beautiful paint job — all handsomely done. It was only after it was completed that it was discovered that the building was not equipped with heating facilities! Walls had to be broken through, radiators suspended from ceilings and unsightly steam pipes installed (which might otherwise have been hidden behind walls). Then there was the replastering and finally the repainting. All of this could have been avoided.

The architect will supply the blueprints which will enable you to get contractors' estimates, which will be accurate — in contrast to the haphazard approach which might draw you into a $10,000 outlay when originally you decided on a $5,000 expenditure. This is not as farfetched as it may sound. The architect will know about Board of Health laws, licenses, etc. These are but a few examples of how the architect may help.

It is true that the architect may know nothing about dance or dance studios, but what information he needs you can supply. We have often spoken of check lists. Here again your check list will help. 1. How much

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Part I

by Toni Holmstock

money is to be invested? 2. Where is the location? Is it a residential or business area? If you are remodeling, is it above a store or eating place? 3. How many studios will be needed? 4. What kinds of classes will be conducted? 5. How many dressing rooms? 6. Offices? 7. Bathrooms? 8. Approximately how will the schedule of classes work? 9. Will there be living quarters? These and many other such matters should be discussed freely with the architect.

The architect will also advise on materials to be used. He can suggest types and characteristics as well as approximate costs. He can also help you in establishing how much can be accomplished with the amount of money you have to invest.

Naturally the problems of building a new studio are not the same as those of reconverting or remodeling. It is possible to spend more money for remodeling than for a complete construction job.

Let us assume you have found premises which you think can be converted into a dance studio. After your first grandiose ideas of tearing down and building up, you will arrive at a fairly adequate idea. Your architect, having dimensions (floor space, wall divisions, window and door placements), will give you a layout which you can discuss with him on the basis of your check list.

Once you have a blueprint from him you can then begin to get estimates from various contractors. Make sure you get a time estimate. It may be that you can save money if the job can be done to suit the contractor's schedule. In any event, establish the length of time it will take to do the job.

Make sure you have such necessary information as whether you need double floors or sound proof walls. (You may be over or next to another tenant to whom you may become a nuisance — tap classes are not easy to take unless one is directly involved — the dulcet tones of a romantic piece of ballet music can bounce down to the tenant below as an insistent, infuriating thump-thump.)

(To be continued)

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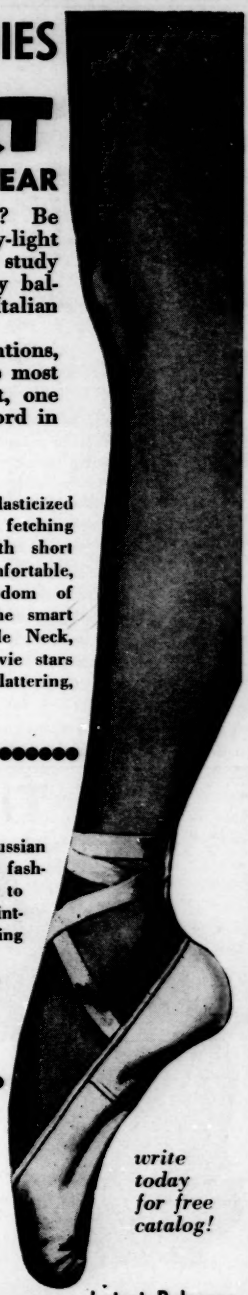

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Mme. Anna Heinel: a double turn

the Biography of the Pirouette

by Selma Jeanne Cohen

• An experience frequently humiliating for the ballet student is the discussion of pirouettes with a non-student. The pupil, in boastful elation, tells how she has finally mastered the difficult art of the double pirouette — while her untaught friend steps up and nonchalantly tosses off a triple. Why should ballet teach slowly, rigorously, what can apparently be better accomplished with no study whatsoever?

The answer lies in the "better." The untutored can often do three or four turns, but she can just as often fall out of one. Her making it or not is always an accident. For the student, however, success is a science. Once she has learned the double pirouette (and later the triple), she can do it always because a sound technique, developed over the past two centuries, tells her how to make it work. Certainty is one result of proper training.

Also, look at the amateur as she turns. After an abandoned take-off, there she is: arms flapping, free leg dangling. Ask her to turn calmly, ask her to turn in a different position, and she cannot. She is limited to the pirouette of out-of-my-way-here-I-come. The dancer, on the other hand, must turn in whatever manner the choreographer desires. She must be able to turn quickly, slowly, smoothly, sharply; in piqué, attitude, arabesque, à la seconde; with her arms in whatever position is asked of her. For this, she has to acquire controlled balance, strength, and the ability to seize instantly, and then maintain in turning, any desired pose.

No dancer yet known has been born with these qualities. They must be developed through rigid training, worthwhile for any one who wants turns that are sure, beautiful, and versatile. In fact, the training program itself came into being because dancers wanted a scientific method to insure their possessing these qualities. The history of the pirouette is, to a great extent, the history of its teachers.

Turns on one foot (and that is really all that pirouettes, by definition, are) probably appeared very early in dance history. Many old folk dances use what may be called a "free" pirouette — a pivot on one leg, usually done with a relaxed supporting knee and without turnout. It is an unstudied movement, making up for what it may lack in line by its verve and vitality. Multiple turns of this type were and are common in folk dancing and they can be brilliantly exciting. Since much of ballet derives originally from peasant forms, one might expect the early ballet pirouettes to be similar to these free turns. They are nothing of the sort. Pirouettes, like many other steps, got into ballet via a circuitous route; from the folk, perhaps yes; but by way of the ballroom.

The seventeenth century saw some of the transitional moves. The course, vigorous turn of the peasant may well have appealed to the French courtiers, but they could not transport it unaltered to their own polished milieu where ballet itself was just beginning to be systematized as a polite art. So the freely brilliant folk turn became the refined but unexciting 1725 pirouette of Pierre Rameau's *Dancing Master* which instructed the dancer.

> bend the left knee, the right foot being off the ground, and, as the knee bends, the right foot describes a semi-circle, then, lowering the right toe behind the left foot in the third position, to rise *sur les demi-pointes*, you make a quarter turn . . . This *pas* is very pleasing when made carefully, and should be accompanied by a movement of the arms and graceful carriage of the head, which is so important to the perfection of this *pas*.

In similar fashion he analyzes quarter and half turns performed on the ball of only one foot.

Rameau describes a movement that is controlled, courtly. Following his instructions could not possibly yield a swift and certainly not a multiple pirouette. For one type, however, he does make a slight mention of propulsion:

> in making the hop on the supporting foot, the other, the toe of which was placed on the ground, extends following the body in the turn it makes either to right or left. If you are to turn to the right side, you bend and hop on the left foot, and the right arm and leg extends, which makes you turn to the right . . ."

This was decorous but hardly vigorous. Certainly it was insufficient to carry through more than one complete turn. The folk pirouette had been tamed, and, in the process, had lost much of its vitality. But simultaneously it had gained an analyzable technique. Inward and outward turns had been distinguished by Feuillet as early as 1701; the importance of the preparatory plié had been sensed; the use of the demi-pointe had been officially discovered. Consequently, when dancers felt the need of theatricalizing the pirouette, they had the beginnings of a mechanical basis on which to proceed.

For these conservative, social-dance turns of the early eighteenth century were hardly stage material. They were gracious, but easy to perform and must have appeared unspectacular even in the eyes of the amateur. Yet the pirouette is inherently a virtuoso step: it requires a gravity-defying balance and has a vertigo-defying propensity for repetition. As the professional dancers absorbed the ballroom turn and made it a technical pirouette, they naturally aimed to extend and embellish it till it became the exciting tour de force that it was capable of being. When Anna Heinel is credited with the "invention" of the pirouette in 1766, it is probably the theatrical pirouette that is meant. Perhaps Heinel's sensation was caused by her doing a double turn. August Baron tells us that she started a rage for rapid and prolonged pirouettes which makes her innovating the double seem plausible. There is no evidence of more than single pirouettes before her time, and two turns, when no more than one had been seen heretofore, could naturally attract attention as a novelty and could soon excite emulation. So the vogue would be on.

(*continued on page* 52)

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Pirouette

(*continued from page* 51)

Popularity was maintained as dancers contrived new forms of pirouettes with which to delight their onlookers. Gardel and Vestris combined the pirouette with ronds de jambe en l'air. By 1820 Carlo Blasis was able to enumerate pirouettes as:

> Pirouette à petit battements sur le cou de pied; à rond-de-jambe, in the second position; in the second position with grand rond-de-jambe; with fouetté; pirouette en attitude and en arabesque; pirouette sur le cou de pied; pirouette en dedans in the second position; sur le cou de pied and en attitude; pirouette renversée; compound pirouettes, etc.

(Note the "etc."; the list is not even complete.)

The development of these elaborated pirouettes can be explained by the increase in dancers' technical knowledge. Since the time of Rameau, the mechanics of turning had been more thoroughly investigated. Blasis stresses several matters for his students. First, he writes, the dancer must be well turned out to execute good pirouettes. In Rameau's time, the extent of the turnout was 90 degrees. Blasis made it a full 180. The better the dancer's turnout, the more aid he gets from the working leg, as the pulling back of the knee helps propel the rotation. Then too, the turned out demi-plié gives a broader, firmer preparatory position. Also Blasis discusses balance and the necessity for spreading the toes to increase the area of support for turns on demi-pointe. With the advent of prolonged turns, equilibrium had become a matter of crucial importance.

Blasis pays careful attention to the beginning of the pirouette, having a conception of the impulse far different from that of Rameau: ". . . you will observe that the body must be firm upon the legs in the preparation for a pirouette and the arms ready to give it the momentum required in turning and to act as a pendulum that keeps the whole body balanced as it revolves upon the toes of one foot." The foot position he recommends would today be called an open fourth; the leading arm is placed well across the body (further than most dancers would now approve) and is ready for an energetic swing. The possibility of the multiple pirouette is evident. Since Blasis encouraged and popularized pirouettes like one consisting of three spins à la seconde followed by three or four in arabesque, Rameau's puny preparation necessarily became obsolete.

The greater attention to details of execution and the generally more scientific approach made possible the emergence of the complex pirouette. A turn based on sound principles could be taught to the degree of practically insuring a competent performance. There were techniques now to maintain the balance while turning in extended positions and there were

Pierina Legnani: 32 fouettes on pointe.

artistic ideas about line in the turning body. Pirouettes stayed in vogue because they were brilliant and beautiful and because dancers were learning to do them well.

The balletic turn assumed many new forms by its assimilation of new techniques. The popular consecutive tours à la seconde, which acquired the title of "grande pirouette," became a favorite with men dancers. But when, in the 1830's, dancing on pointe came into vogue, the male dancer lost his prominence, and the pirouette became a brilliant tool of the ballerina. Many dancers found that turns on pointe could be faster and cleaner. Certainly the pirouette acquired a new sharpness and elegance when performed in this way. Italian dancers in the 1890's took to Russia their knowledge of snapping the head during pirouettes, thus keeping the vision focussed on a single spot and avoiding dizziness — a critical factor in multiple turns.

The twentieth century had great teachers to offer noteworthy advice. Enrico Cecchetti's observations on pirouettes include the admonitions of Blasis, but add to them:

During the execution of a *pirouette* — (1) Take care that the supporting foot does not rise beyond *sur la demi-pointe;* that is, *sur les trois quarts de la pointe.* (2) Do not jump on the supporting foot. (3) Take care that the head does not remain rigidly upright, but is *the last to move as the body turns away from the spectator,* and *the first to move as the body returns toward the spectator* . . . Finally, great care should be exercised in the force of the momentum generated by the sweep across of the extended arm. Insufficient strength will cause the body to stop before the completion of the turn, conversely, too much strength will cause the body to pass beyond the point desired.

With this firm a foundation, it is no wonder that the pirouette flourished.

But this is not to say that the pirouette continued on its way to perfection unimpeded. Popularity usually stirs emulation, and emulation often encourages the discovery of apparent short-cuts. This was especially true in America and especially in the 1920's when dancers wanted to see results fast. The pirouette became a "trick," a "flash step." How one got around was less important than how many times. Since, apart from a few brilliant but isolated instances, Americans had practically no opportunity at this time to see classic ballet, they accepted versions like Ned Wayburn's "Americanized ballet technique" (ballet learned, not in years, but in months! — a glamorous career awaits *you!*). But, in 1933, Col. de Basil took his Ballet Russe on a tour of the United States. His dancers, trained in Russia and in Paris, showed Americans how beautiful a turned out pirouette with a straight supporting knee could be. Today, the French and the Russians have formidable pirouette rivals in the Americans (the British having learned some time earlier).

The full evolution of turning technique (to date, that is) is evident by comparing Rameau's description of it in 1725 with that of English-born Muriel Stuart of the School of American Ballet in 1952.

Pirouette en dehors (from fifth position)

PREPARATION

5th position right foot front. Execute *demi-plié* on both feet, raising both arms to chest level, opening left arm to left side.

EXERCISE

Turning, *relevé* swiftly to *demi-pointe* of left supporting foot, lifting right foot to position *sur le cou-de-pied* in front of the supporting ankle; simultaneously swinging left arm forcefully back to meet right arm in 1st position, remain momentarily on *demi-pointe* of supporting foot before passing right foot from position *sur le cou-de-pied* front to 5th position *back* in *demi-plié.*

POSTURE AND MUSCULAR CONTROL

1 Execute preparatory *demi-plié* with ease. Center weight equally between both feet in 5th position. Hold torso and head erect, eyes directed straight forward.

2 *Pirouette*: to secure stability, hold supporting knee straight and firm, press foot on *demi-pointe* into floor, tighten thigh of supporting leg and hold shoulders down to maintain balance.

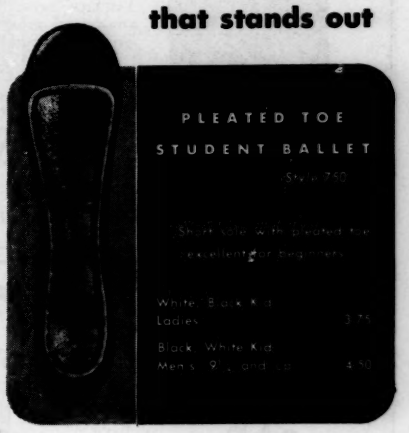
3 Bring arms together energetically to give momentum to turn.

4 Toe of working foot points in front of supporting ankle, knee turned out, calf and heel brought forward.

5 At completion of turn, hold torso and head erect, eyes directed straight forward. This rule applies to all *pirouettes.*

For, of course, Miss Stuart describes many other forms of pirouettes. From the restrained, unobtrusive turn of Rameau, the pirouette, has become a theatrical tour de force. In fact, its showiness has often threatened its artistic integrity. THE END

there is One that stands out



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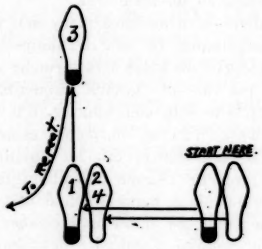

Fig. I: Basic Formula

Fig. I — Basic Formula

Footprint

1 — LF — Q — Swd
2 — RF — Q — Closes to LF
3 — LF — S — Fwd
4 — RF — S — Rock Bwd to RF as indicated

Repeat, moving to left

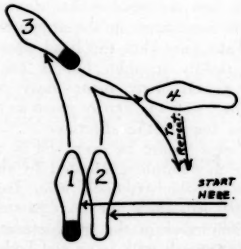

Fig. II: The Quarter Turn

Fig. II — The Quarter Turn

Footprint

1 — LF — Q — Swd
2 — RF — Q — Closes to LF
3 — LF — S — Fwd, heel in, facing left as indicated by footprint
4 — RF — S — Rock Bwd, completing ¼ turn

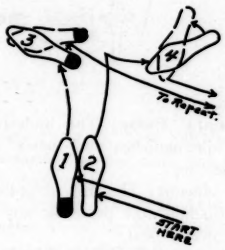

Fig. III: The Half Turn

Fig. III — The Half Turn

Footprint

1 — LF — Q — Swd — start turning to left
2 — RF — Q — Closes to LF — upper body twisting to left
3 — LF — S — Fwd — Heel in, continue turning left
4 — RF — S — Bwd — toe in — completing the half turn and preparing to move Swd in opposite direction to F P #1

Fig. IV: The Full Turn — *Man's Part*

Fig. IV — The Full Turn or Swivel Left Pivot

While this variation follows the same formula as the other figures, the combined body action and footwork require the skill of the truly advanced dancer. While the rhythmic timing is the same, a feet-together swivel takes the place of the Q-Q side close. From the practical viewpoint it is easier to get into the rhythm of the full turn by first doing one or two half turns. Also, it is easier to pick up the necessary momentum by starting this variation with the fwd & bwd (Footprints #3-4) of the formula.

Footprint

3 — LF — S — Fwd, turning well to left
4 — RF — S — Fwd, turning left — and well around partner. Weight should be on rt heel, body erect, even leaning back slightly — left leg and foot are brought back immediately and kept tight against rt leg and foot until the swivel action is completed.
1-2 — Keeping weight on RF, swivel on rt heel for the Q-Q count to face Fwd as shown by F P #1-2. See dot in rt heel indicating swivel center. Press LF against RF to move Fwd and repeat the Left Pivot and Swivel Turn.

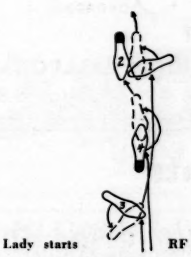

Fig. IV: The Full Turn — *Lady's Part*

Lady's Part

The lady's part is not the usual counterpart of the man's steps — requiring four foot movements to complete the sequence.

3 — RF — S — Bwd — toe inward to swivel left
4 — LF — S — Fwd — heel in, swiveling left
1 — RF — Q — Swd — followed by left swivel
2 — LF — Q — Heel pulls bwd into Crossed Foot Position.

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Fundamental Pulse: The underlying beat that distinguishes the meter in music, or dancing.

Primary Accent: The first accented beat of the fundamental pulse in any time.

Thesis: Strong beat.

Arsis: Weak beat.

Down-beat: Strong beat.

Up-beat: Weak beat.

Note: In three-four time, the first beat is the strong beat, and the second and third beats are the weak beats; in four-four time, the first beat is the strong beat (Primary accent); the second beat is a weak beat (Primary unaccented beat), the third beat is a strong beat (Secondary accent), and the fourth beat is a weak beat (Secondary unaccented beat). There are weak and strong beats in every meter, and it is advisable that the dancer familiarize himself with this knowledge for the purpose of effecting Syncopation.

Isochronal Rhythm: A sequence of *notes* or *taps* of equal duration.

Broken Rhythm: A rhythmic pattern that is interspersed with *rests.*

Tap Dynamics: The varying, contrasting degrees of Intensity in the audible sounds of tap tones.

Grace Tap: A tap that falls between the sequence of *quarter beats,* or *sixteenth note rhythm.* A grace tap has the value of a *thirty-second note,* and cannot be counted to make rhythmic sense.

Quarter Note Triplet: Three beats played or danced in the same time duration as two beats.

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Dance Nomenclature

by Johnny Mattison

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Eighth Note Triplet: Three half beats played or danced in the same time duration as two half beats.

Half Note Triplet: The beat value of three half notes played or danced in the same time as two half notes.

Quasi Triplet: Three notes or tap sounds that simulate the mathematical beat of a true triplet.

Quadruplet: Four notes or four taps executed in the same time as three notes or taps of like value, as in Chopin's "Minute Waltz," where you will note four quarter notes played in the same time as three quarter notes.

Note: The irregular grouping of notes or taps are as follows: *Quintuplet*: five against four; *Sextuplet*: Six against four; *Septuplet*: seven against four; *Octuplet*: eight against six; *Nonuplet*: nine against six or eight; *Decuplet*: ten against eight.

Rhythmic Overlap: A phrase which consists of a sequence of taps of equal value that overlap into a fraction of the following measure, e.g.: 1,&,A,2,&,A,3,&,A,4,&,A,5,&, A,6,&,7,&,8

Rhythmic Progression: The various contrasting rhythmic patterns throughout a dance routine.

Polyrhythm: Two contrasting rhythms played or danced at the same time.

Heterogeneous Polyrhythm: Playing or dancing a rhythmic pattern consisting of an irregular grouping of beats in the same time as a contrasting rhythmic pattern, i.e., superimposing one rhythm over another.

Antithetical Rhythms: Same as Polyrhythm.

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the Drama of the Mass in dance

by Mary A. Grice

an informal discussion of the increasingly interesting subject of Religious Dance by the director of a Motion Choir

● The Mass of the Roman Catholic Church is a solemn, beautiful ritual in its daily presentation, but many of us here in Wichita, Kansas, know that it can be just as solemn, and even more beautiful with the movements of dance expressing its meaning. We proved it to our satisfaction, with "The Drama of the Mass".

Our dramatization was done to Gounod's operatic "St. Cecilia Mass" using the media of modern dance, music and narration, and presented to packed houses. Many of these people who attended "The Drama of the Mass" were attending their first Mass. They too now believe that the Mass is a lovely ritual.

Our presentation actually was born at a choir rehearsal in February of 1951 when St. Anthony's choir was practicing the revised edition of Gounod's "St. Cecilia Mass" for the coming Easter sunrise service. At this time Worth W. Nichols, choir director, remarked that it would make a lovely opera. As a dance enthusiast I thought, "Why only for opera, why not for dance?"

One thought led to another. I asked Mr. Nichols if he would direct a choir of selected voices if I could get a dance group to work on the project. He was behind the idea all the way. However, he said we would need backing, plus the consent of the church.

After discussing the matter with members of the choir who would be willing to work with us we approached Father Damien Sanders, O.F.M., pastor of St. Anthony's Church. Father Damien gave us both his immediate consent and support, appointing Father Celestine Baumann, O.F.M., to take charge of any ecclesiastical arrangements for us, in addition to taking the part of the celebrant in the production's dry Mass.

From here I contacted Miss Mildred Meier, director of the Wichita Dance Guild and modern dance instructor for the Wichita School of Fine Arts. She was impressed by the idea and said her dancers had been wanting to do some religious dancing for a long time. She took the matter up with the dancers and their approval started our group doing intricate work for many months.

For Millie it meant many meetings with me and with Father Celestine for explanations of the Mass, a good deal of book study plus attending the actual service.

The dancers also found it necessary to meet with us several times in order to learn and discuss the meaning of the ritual.

Our singers came from various Wichita churches, both Protestant and Catholic, Singing Quakers at Friends University, and from smaller outlying communities.

Several women assisted the dancers in making their costumes. Father Celestine made the stage level for the altar, the altar itself and the electric candles we used. We designed our own posters, hand bills and invitation cards, many of which were printed at St. Anthony's by Father Celestine.

The script itself required much study to be written, and much re-writing on my part when Father Celestine would point out sections that were not correct from a liturgical standpoint. When the script was completed our production received the necessary ecclesiastical approval from the Bishop of Wichita.

The going was never easy but finally the curtains opened in September of 1952 at the Wichita University auditorium, with all seats and standing room filled.

The pageant was constructed around the idea of a priest recalling his first Mass.

Father Celestine and two altar boys, all attired in white, were situated on a level five feet above the stage that was enclosed with a filmy scrim.

Hal O'Halloran, newscaster for radio station KFH, translating narrator, took the part of the priest on an offstage mike and translated all the Latin prayers into English while the Mass was in progress. Phil Silvernail, also using the offstage mike, described what was taking place in the liturgy.

As the curtains opened the dancers sat in a circle on the stage floor.

As the *Kyrie* was intoned they lowered themselves to the floor and rose in solemn rhythmic form depicting souls begging their Creator for mercy. During this scene soft blue lights that carried the theme of the music, prayer and liturgy were used.

After this the dancers left the stage, returning like the rush of angels bringing the "glad tidings" in the *Gloria* of the Mass. For this scene bright red and amber lights were used.

For the *Credo*, which is the Nicene Creed, the dancers first moved in a manner that expressed a firm conviction of faith. For that part of the creed which told of Christ's Passion and Death they formed a lowly, cross-like formation, that broke into brilliant and dynamic whirls as the singers told of His Resurrection.

During the *Offertory* Gounod's "Ave Maria" was used. The dancers formed a procession taking bread and wine to the altar, as was done in the days of the early Church.

At the *Sanctus*, which is a prayer of praise, "Holy, Holy, Holy, Lord God of Hosts", the dancers depicted angelic choirs offering praise to God in a jubilant manner.

During the *Consecration* and *Elevation* of the Host and Chalice the dancers knelt in a V formation raising their hands toward the altar at both Elevations.

For the *Benedictus*, which is a continuation of the *Sanctus*, "Blessed is he that cometh in the name of the Lord", the movement again was that of praise but it was done in a more stalwart manner.

During the singing of the *Agnus Dei*, at which time the congregation prepares to recieve the Host, Millie did solo work. Her movement expressed a soul's unworthiness to receive its creator, a type of lowliness and a beseeching of God to be a merciful Judge. It was done with several semi-prone positions and a rhythmic beating of the breast to tell of this unworthiness.

When the other dancers entered for the *Agnus Dei* their movements followed Millie's pattern as she led the group.

Our climax for the production was different in that after the last *Gospel* the dancers formed a huge cross as the choir intoned a special seven-fold *Amen* arranged by the choir director. The program closed with the narrators telling of the oneness and redemptive powers of the Mass as a renewal and continuation of Christ's sacrifice on Calvary.

We are also working on producing the Rosary along the same lines as the Mass. This staging will be slightly different as the Rosary is a series of meditations on Christ's life from the time of the Annunciation through His Death and Resurrection.

Our enterprise is strictly non-profit. Proceeds from the plays go to St. Anthony's church for its youth recreation center which is located in an area of the city that lacks playground and recreational spots.

Being a co-operative project each person in the play had specific work to do but all helped each other. Millie worked out the choreography with some assistance as to correct liturgical positions such as kneeling and genuflecting. In addition to narrating Phil Silvernail did most of the lighting.

I did the overall producing and directing plus backstage prompting. Little tasks such as handbill and poster distributions were taken care of by any member of the group who had spare time from regular working hours.

Worth Nichols had charge of all Gregorian and polyphonic

"Father Celestine and two altar boys were on a level, (enclosed in a filmy scrim), five feet above the stage — the dancers below." The scene above is from the Hosanna.

The production met with favor from both Catholic and non-Catholic sources.

Several persons inquired as to what we called our group. Before the December showings I asked the Dance Guild if they would agree to our calling ourselves "The Franciscan Players", inasmuch as we were backed by the Franciscan Fathers. They agreed to our new name and thought it quite fitting since St. Francis of Assisi is admired by men of all faith and our "Franciscan Players" is composed of people of every faith.

At present we are busy raising funds to film "The Drama of the Mass" for TV and have smaller films made for rental.

musical scores in addition to the regular Mass music. Our organist, Richard W. Howell, was then a senior in Wichita University's music department and full-time organist for Grace Presbyterian Church.

We soon learned our dancers could not be called dancers as the general public still too often thinks of a dancer in terms of the dancehall "joint". Consequently, all radio and newspaper publicity refers to the Dance Guild Members as forming the "Motion Choir" for "The Drama of the Mass". Moreover, the Motion Choir always expresses itself through interpretive movement in the silent language of design. THE END

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Markova

(*continued from page* 28)

novel an entrance, as I felt the audience were pleased and on my side from the beginning, even before I started dancing.

"Later in the same scene, after a quick change, I danced as a butterfly. But my big moment was reserved for the Sultan's Palace, when I repeated the cymbal dance. It needed to be a more dramatic presentation in the theater, so the producer suggested that I finish by falling flat on my back and uttering a piercing scream. This stunned the audience, many of whom thought I had really injured myself. As I lay on the stage I used to enjoy hearing applause mingled with a curious sputtering sound which must have been an expression of concern on the part of many in front."

No one who saw Alicia on the first night realized that she was suffering from chicken pox. The attack was slight, but Doris had been sent off to Barnet, in case she should catch it and complicate manners still further. Alicia was lucky to have kept it at bay, as she had little resistance at the time the show opened, mainly because of worry about the orchestra. She pleased the producer well enough at rehearsal, but at this stage in the proceedings she was still dancing to a piano accompaniment. She had never danced to anything else. Miss Thorne had always used a piano at her studio, as well as at those public performances when Lily Marks had first begun to attract attention.

At the theater Alicia heard other members of the cast talking about band parts and how different their numbers would sound with a full orchestra. She began to dread the day when the musicians would make their appearance at the theater. The thought quite sickened her and kept her awake at nights. She was afraid of not recognizing her music when it was played by the band. She had agonizing visions of standing in the wings, sublimely unaware of her dance being played in the orchestra pit, and suddenly conscious of that dreadful hush which falls over an audience when they sense something wrong. These doubts and fears made Alicia feel such a fool that she hesitated to tell anyone about them.

Fortunately all her fears proved groundless, as everything seemed absurdly easy and the conductor was more than helpful at the orchestra call. A great weight fell from her little shoulders. She seemed so enormously improved in health overnight, for reasons which none could understand, that Mrs. Marks thought it would be safe enough for Alicia to go through with the pantomime, even if she did happen to have a mild case of chicken pox. So the child triumphed over all her difficulties and won rewards which to her must have seemed very rich in those days.

This Kennington pantomime was something of a milestone in my life as well as Alicia's, as it marked the occasion on which I first saw her. I had hoped to appear in pantomime myself that year, and I had been to see J. B. Mulholland, whose pantomimes were as impressive at the King's Theatre in Hammersmith as were George Shurley's productions in Kennington. I cannot remember what happened, but for some reason I was not engaged, and all hope of a Christmas engagement fell through.

J. B. Mulholland, who took considerable interest in what talents I had as dancer, singer, and actor, told me that I ought to make a point of seeing Little Alicia in the Kennington show. He thought that she was rather a wonderful child and confessed that he had hoped to team us together, but she had been snapped up by George Shurley and he had been compelled to make other plans for his own pantomime. Even so, he suggested that Little Alicia should on no account be missed, as he felt we would make ideal partners one day. To be sure that I went to Kennington, he even took the trouble to telephone the manager and have two complimentary seats placed at my disposal. I was most impressed, as I had never been the guest of a management before. My mother went with me, and I can remember feeling affluent, as our seats were free, and my five shillings pocket money remained intact.

I recollect we sat almost in the middle of the dress circle, but though Alicia tells me that she had three dances in the show I recall only one. That is as clear in my memory as if I had seen it yesterday. It was her dance in the Sultan's Palace. An amber spotlight blazed forth from the projection room just behind me, barely missing my head. The carbon was a bad one, and the result was far from quiet. It hissed continuously, and I was worried about the disturbing influence on the audience.

Soon I forgot about it, as my attention was monopolized by the stage. There, in a circle of flame, dressed in an exotic Eastern costume, bejeweled, and with a veil over her head, was a tiny figure. At first I saw no face, only a diminutive body, slender arms, and exquisite little feet. Slowly the veil was lifted, and the most serious little face came into view. No make-up could ever have enhanced the oriental contour of her features. They were Sphinx-like.

Such was my first glimpse of Little Alicia. Though she looked such a child, her dancing was sensational in its ease, attack, and precision. She was a past mistress of all she did, and gave the impression that she could do even more if demanded. For the first time in my life I felt an urge to express my appreciation of a completely unknown artiste. What could I do? As we left the theater, I saw a man selling white chrysanthemums. It occurred to me to send the child some flowers, a thing I had never done in my life before. I could well afford them, as I still had my untouched five shillings. Much to my mother's amusement, I spent a shilling on a bunch of flowers and took them to the stage-door keep-

er, asking if he would be good enough to deliver them to Little Alicia from an unknown admirer.

We did not actually meet until the following year when, at the Chelsea studio of Princess Seraphine Astafieva, we became fellow pupils of one of the finest dancing teachers ever to come out of Russia.

The George Shurley pantomime at Kennington was always considered of enough importance to draw critics from the leading London newspapers, and Little Alicia's dancing was sufficiently impressive to make them take notice.

The *Morning Post* tribute must have pleased Alicia more than any, as it said, "Little Alicia, whom the program claimed to be 'The Child Pavlova,' went far toward emulating her great model." In the pages of the *Daily Telegraph* she read of herself, "Little Alicia, 'The Child Pavlova,' is a very accomplished ballerina in miniature, and even in the trying dance of Salome suggested much of its grim power." In the *Sunday Times*, "Little Alicia, described as 'The Child Pavlova,' more than justifies the title."

The critic of *The People* was so overwhelmed that he became somewhat confused over her name, as he wrote, "Little Alicia is perhaps the most wonderful juvenile dancer who has yet appeared on the stage." His colleague on the *News of the World* said the cast was completed by "a wonderful youngster, Little Alicia, aptly named "The Child Pavlova,' who gives solo exhibitions of remarkable grace and beauty for one so young."

The Stage critic must have realized how difficult the oriental dance was, for he wrote, "Little Alicia is the principal dancer, and a very clever girl she is, too. It seems incongruous, not to say unfair, however, to saddle such a juvenile with a dance of the Salome order."

Alicia was pleased with such notices. She was in a reputable pantomime, holding her own with Ouida Macdermott as the Principal Boy, Dainty Doris as the Principal Girl, Dick Tubb as the Dame, and with Jessie Matthews as her understudy, yet she had no definite plans for taking up the stage as a career. Kennington was simply an unforseen result of her attempt to strengthen her left knee by undertaking what was popularly known as fancy dancing.

It was all rather bewildering, as no one imagined the child would create such a stir. It was certainly never her intention. Once again, echoing Miss Thorne's words, people said that "something ought to be done" about Alicia. But what? It was absurd to ask the child if she wanted to become a professional dancer. What child of ten knows her own mind?

On the other hand, there was no question of her having to earn her own living, as Mr. Marks was successful in his career and affluent enough to be able to run a Rolls-Royce. Even had the child expressed her desire to

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WATCH FOR FURTHER DETAILS IN THE SEPTEMBER ISSUE

Markova

(*continued from page* 61)

become a ballerina, she would not have received the same encouragement from people then as would be the case today. They didn't have the same faith in youth in those days. There was a tendency to retard youthful development in the 1920s, whereas it would be encouraged today.

It says a great deal for Alicia and her family that she did not become precocious at this stage, with such glowing praise in the press and so many people paying her pretty compliments both in and out of the theater. It would have been enough to turn the head of any child, but Alicia's home, from the very first, was always a sane anchorage.

Mrs. Marks, though she worshiped her child, saw that she was given no preferential treatment. The four girls received an equal share of everything and so they enjoyed a normal family life. Alicia's connection with the theater in no way affected the family circle. The girls were naturally very proud of Alicia, but, as Vivienne says, when they used to see that frail little figure spinning on the stage, they could hardly believe she was their own sister.

In some odd way she used to pass out of their lives when she went to the theater, just as she might go on a journey to some distant place and, for the time being, no longer seem to be one of them. At the week end, the only time she had any leisure during the run of the pantomime, she would join her sisters in their usual pursuits and behave just as she had always done, quite uninfluenced by her triumph as Salome. There was never any question of jealousy or resentment on the part of the other girls.

That word "career" was often in the air during the run of the pantomime. In her heart of hearts Mrs. Marks hoped Alicia would become a great professional dancer, but as she was still very young, she had naturally never discussed the subject with her daughter to any extent. The mother had no desire to impose such a career upon her child, lest later her interest in dancing suddenly wane. She could think of no more dreary life sentence than hours at the barre for one no longer in love with the art. Nothing could be done while the pantomime was running, with its twice-daily performances, but in the New Year Mr. Marks decided that they would make up their minds what was to be done and call in an outside authority to express an unbiased opinion.

Meantime Guggy took her charge by the subway to Kennington each day, guarding her as if she were a miraculous marionette. The only time the child left Guggy's side was when she went on the stage to dance, and even then Guggy was in the wings, watching that no harm came to her.

"She would have come on the stage with me had it been possible," reflects Alicia with a nostalgic smile.

(*continued next month*)

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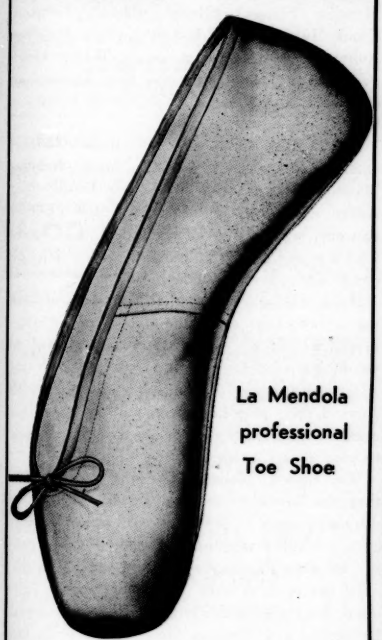

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Winding up the Spring Season

New York City Ballet
June 9 through 14, 1953
New York City Center

Reviewed by Doris Hering

The final week of the New York City Ballet's spring season emphasized the "light touch" with several performances of Jerome Robbins' "Fanfare," Lew Christensen's "Filling Station," Balanchine's "Metamorphoses," and a premiere that turned out to be just what the box office ordered. Called "Con Amore," it was Lew Christensen's latest effort.

"Con Amore" was performed as the result of a lend-lease arrangement with the San Francisco Ballet, where it had its premiere on March 10. Two of the San Francisco company's leading dancers, Sally Bailey and Nancy Johnson, came East to appear as guests in the New York City Ballet's version of the work. And welcome guests they turned out to be!

"Con Amore" is stylistically the most consistent of Mr. Christensen's works, and it is choreographically the most sure. Perhaps this is because Mr. Christensen was more at home in James Graham-Lujan's all-fun libretto than he was in the pathos-filled libretto of "Jinx" or the inherently satirical libretto for "Filling Station." In "Con Amore" he choreographed with boldness and high-heartedness.

The ballet romped happily through the centuries, picking up shades of Romantic Ballet, Louis XIV Ballet, and Nineteenth Century comedy of manners, and welding them with the best possible of catalytic agents—"Amore". The opening scene looked like a page out of Perrot's "Catarina, La Fille du Bandit." A corps of "Amazons" in red coats and white tutus executed a brisk military drill (with a Rossini overture to add animation). Although a military drill is, perforce, unison dancing, there was nothing mechanical about this bit of choreography. As the dancers, with the tails of their coats flapping over their belled skirts, strutted in circles and parallels, their leader (Sally Bailey) curved and spun in counterpoint. Like the best of the young American dancers, Miss Bailey has an air of cool distinction. Her legs and ankles and feet are slim and elegant. Her bearing is at once modest and self-assured. And she is beautifully trained.

The Amazons dispersed, leaving two of their number on guard. These were no match for a dashing bandit (Jacques d'Amboise). In his second big role of the season (his first was in Lew Christensen's "Filling Station"),

(*continued on page* 64)

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Spring Season

(*continued from page* 63)

Mr. d'Amboise did exactly as one feared he would do. He danced to the house, instead of to his stage partners. But that was not his fault. For this tall fellow with a man's physique, a boy's face, and a fast-developing virtuoso technique, has captured the gaspers, the applauders, and the bravo shouters. They are trying hard to spoil him with the kind of adulation that doesn't even wait for the completion of a phrase. Let's hope that Mr. d'Amboise's teachers will be able to keep him glued to the bar so that he will become the true virtuoso for which he now bears the potential.

Needless to say, the bold bandit snatched a kiss from the Captain of the Amazons. His reward? Death! But while the lady and her cohorts were poising their guns to shoot him, the lights went out, and the scene shifted to the interior of a not-so-faithful lady's home. The lady (Nancy Johnson) was bored and mischievous. She shook her shoulders petulently, let her arms fall in apathy. A string of lovers appeared — a foppish man-about-town (John Mandia), a won't-take-no-for-an-answer sailor (Stanley Zompakos), and a virginal student (William Inglis). Finally friend husband (Herbert Bliss) returned to chase the trio away.

A scene like this could have been utterly silly, but Mr. Christensen had the good sense to keep it going at sewing-machine pace, and all of the male dancers performed with gusto and comic flair.

With the easy fusing of time and space that only dancing can accomplish, the ballet's third scene combined all of the characters in a mad ballabile with the females eagerly chasing the males. Suddenly, as the males began to lose ground, garlands descended, and "Amore" rode in with her cohorts. One by one the men were smitten, and the chase was reversed, with husband after wife, bandit after Amazon captain, the lady's discarded lovers after the Amazonian lieutenants. The timid student looked askance at the goings-on, till he, too, was smitten by none other than Amore herself.

The dance designs in "Con Amore" have a smooth-breathing line that keeps the work visually uncluttered, despite the complexities of its story. James Bodrero's costumes and sets were theatrical without being garish.

While "Con Amore" flirts delicately with the "pleasure of recognition" element of humor, Jerome Robbins' "Fanfare" leans heavily upon this element. His large and lively "pure dance" excursion in which the dancers represent orchestral instruments, is full of dance allusions — most of them funny, all of them facile. For example, the Bassoons (John Mandia and Shaun O'Brien) are a pair of soft shoe hoofers reminiscent of Ashton's pair in "Facade." The Trumpets (Frank Hobi and Michael Maule) bounce through a mock duel. The Tubas and Trombones (Edward Bigelow, Walter Georgov, Leon Guerard, and Stanley Zompakos) are a big-mouthed drill sergeant and his strutting underlings. And the Percussions (Todd Bolender, Robert Barnett, and William Inglis) are everything from fanny-wiggling strippers, to Chinese dancers a la "Nutcracker", to Flamenco dancers.

The feminine members of the dancing "orchestra" do not for the most part share in the humor. Jillana as the Oboe has high, sustained extensions and splits. And as the harp, Yvonne Mounsey has an acrobatic solo that ends with her balanced on her chest, as though she were doing a swan dive on the floor. For these dances one has the precedent of Balanchine's "modern" works.

Mr. Robbins' phenomenal kinesthetic memory in "Fanfare" is at once a delight and a detriment. For it often prevents him from digging deeply into himself for movement ideas.

Looking back over the performing in the New York City Ballet's season, we find elements to be grateful for, others not so satisfying. Most important step of all was a more specific use of the male members of the company. Most of them have been birds in a gilded cage for too long. And so it was a pleasure to discover that dancers like John Mandia, Shaun O'Brien, Brooks Jackson, Frank Hobi, Michael Maule, Edward Bigelow, Robert Barnett, William Inglis, Walter Georgov, Stanley Zompakos, and Roy Tobias can do more, much more, than stand behind a ballerina and smile.

But while some of the male dancers emerged, the company's leading male, Nicholas Magallanes, has deteriorated markedly. And Andre Eglevsky, the company's only premier danseur, was not used nearly enough. There are many Balanchine ballets to which he could add a vital touch.

Hugh Laing continues to be miscast. He has a brooding, dramatic talent and a stage presence of great subtlety. It is wasteful to have him support ballerinas.

The same kind of waste is going on with Nora Kaye. She has so much to give this company, but they do not seem to know how to find meaty roles for her.

We missed Melissa Hayden for the fire that she brought to even the most mediocre dramatic roles. And we missed Beatrice Tompkins, a dancer who made even her small role in "Bourrée Fantasque" have theatrical truth.

Of the other female dancers — Maria Tallchief, Patricia Wilde, Diana Adams, Tanaquil LeClercq, and Yvonne Mounsey — only the best can be said. They remain beautiful, fresh, and breathtakingly pure. But that, on second thought, holds true for the entire company.

THE END

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DANCE MAGAZINE
1841 Broadway New York 23

London Festival Ballet

(*continued from page* 8)

tinues in the spirit of the bright, impudent music. Then follows the most impressive passage, a Negro spiritual danced by John Gilpin and Anita Landa. The stage darkens for this and a shadow machine envelopes the stage in slow-streaming clouds as the pair, assisted by four of the corps de ballet, work out the yearnings of the music in deep sweeping movements.

The stage brightens for the finale, brisk and occasionally cute, such as the action which has the pouting Miss Rossana bounce a ball on the foreheads of two of the men. In this sequence, too, one catches a glimpse of the comic spirit of Keith Beckett. But at the end when all fall down abruptly, it is the elevation and mood of Mr. Gilpin's work that remain in the mind's eye.

Lichine's "Concerto Gross" to the Vivaldi composition in D Minor, puts the company in practice clothes and finds expression for the rhythm in a series of small constant beats, breaking out in the second movement, labelled Largo, for a dramatic conflict between the two principals, on the occasion cited, Belinda Wright and Louis Godfrey, the latter dancing the role usually taken by Gilpin.

This is the most successful sequence, both for Lichine and for the dancers. For the rest one rather wished for the brilliant objectivity of the New York City company. At any rate in this performance the young British dancers seemed to lack the toughness of fibre and hard-edged precision the work demands.

Precision is not a lack when the company tackles its classic repertoire. The work of the corps de ballet, indeed, in everything except their "Sylphides", was clear, fresh and thoroughly well-schooled.

The peak of their effort came in the higher reaches of the balletic art, in "Giselle", in which Krassovska and Gilpin danced the leads and the whole company shone.

Here, as indeed throughout, the hand of Anton Dolin was apparent. His reconstruction and revision of the Coralli choreography is little short of superb. It reaches a choreographic height untouched even in the staging he did of it for Alicia Markova and The Ballet Theatre, although naturally the inspiration of Markova's performance is unique.

Here Krassovska-Leslie is Giselle, and dancing better than one has ever seen her. It is a beautifully detailed performance, with the reminder of Giselle's weakness indicated from the start. Her study of madness is almost frightening—rather that than moving—and she holds on to the humanity of the character through the second scene.

It is here, rather than in those extra touches of logic he has introduced, that Mr. Dolin's major contribution lies. He has been able to maintain the dramatic line throughout the performance with more success than we have ever known it to be done before. No longer is the story picked up after a series of

(*continued on page* 66)

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London Festival Ballet

(*Continued from page* 65)

divertissements, and the climax tacked on.

Dolin can also be given the credit for the development of Albrecht into a major role. He did not dance the role here, because of illness, so we had a chance to see John Gilpin's fine interpretation. Here is a classic dancer of major stature in the making, dancing a fully-explored leading role. Dolin's own interpretation we remember as being more deeply emotional but never more lyrical.

Gilpin is such a fine dancer that "Le Spectre de la Rose" has been revived for him, and performance proves worthy. The dancer, light and almost child-like in face and physique, assumes the sexless attribute of the Rose most effectively, never effeminate but creating a true abstraction of this figment of Romantic imagination.

Opposite him, Belinda Wright dances exquisitely as the young Girl. The great Karsavina has supervised this revival and you feel that the famous ballerina has imbued Miss Wright with the true spirit of the dreaming heroine she created on a stage with Nijinsky in Monte Carlo in 1911.

Incidentally, Dolin points out that the leap through the window which brings Gilpin on stage is an addition to the original, and so effective that it has convinced even Cyril Beaumont of its authenticity! The sensational Nijinsky leap was offstage at the end, Mr. Dolin insists, and a reference in Karsavina's memoirs backs up his statement. The Festival Ballet audience get double measure, then, a leap both on and off, and it is the first which impresses most.

Admitting that "Giselle" is its major achievement in the field of classic revival, the Festival Ballet also does well with the others, or most of them. The Act II of "Swan Lake" and "Les Sylphides" are not overpowering—Mr. Gilpin shines in the latter—but the performance given here was otherwise dull and not well served in scenery and costumes. "Swan Lake" impressed as pared down to the bone, cluttered in certain groupings and rushed through at too great a pace.

"Scheherazade", using original Bakst setting (presented to the company by the Prince of Monaco) resists even the vigorous attempts of this company to restore it to life. There was certainly more dancing in it than is usually seen now and at least one dancer, Petrus Bosman, manages to make an original contribution (almost pathological) in the role of the Shah's suspicious brother. Nicholas Beriosoff, the company's regisseur, is perfectly and effectively in the tradition as the Eunuch, but Sonia Arova and Vassilie Trunoff lacked the passionate fervour which puts Zobeide and her Favorite beyond criticism.

For "Prince Igor", when it was performed in Montreal, a 50-voice chorus was added to the orchestra under the direction of Geoffrey Corbett, one of the most impressive conductors of ballet we have ever watched. The total effect was startling and full-scale for, at the Forum, a stage comparable to the largest in Europe was possible. The huge volume of sound filling the vast spaces under the steel girders of the arena was matched by the vigorous performance of the dancers, lead with distinction by Trunoff. And the original Roerich scenery and costumes were restored to us in full color and power.

"Petrouchka" was another welcome restoration to the repertoire. The British dancers do not perhaps, characterize the Russian peasant types at the Butter Week fair as easily as the Russian companies have done in the past, for there is something a little polite about these strollers. But when the opportunity arises for them to act as a group, as it does in the last

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scene with the re-entrance of the three puppets, the mood of the ballet was achieved immediately. Their superstitious awe over the dead body of Petrouchka was most convincing, and the tension held as the Old Magician (the worthy Beriosoff) pushed into the crowd and flung a straw-filled figure into the air to dispel their fears.

Mr. Dolin, still weak from his illness, mimed Petrouchka but did not reach the full frustration of the tragic role. Vassilie Trunoff, however, was a splendid Moor, childlike, brutal and stupid, while Anita Landa took the evening's honors as the Ballerina. She was precise, doll-like always, also stupid and flighty, and her entrance into the Moor's cubicle playing the little trumpet was a gem.

"Le Beau Danube", Massine's delightful ballet to Strauss music, was also most welcome—although admittedly not the masterpiece that Fokine's "Petrouchka" is. Here we would have welcomed Dolin's presence for, fine dancer that he is, Gilpin has not the means within his grasp to convey that special over-weening exuberance which Massine danced into the role of the Hussar. Nor, for that matter, did the delicate performance of Krassovska-Leslie as the Street Dancer obliterate one's fond memories of Danilova.

However, there is fun and freshness here, even though the secondary roles are, like the major ones, insufficiently bold in their characterization. But we were very glad to see the original backdrop, after Constantin Guys, once more parading its absurd horse across the scene.

Apart from "Giselle", the Festival Ballet's best revival is surely "The Nutcracker". Here is a work presented with full flavour which takes nothing for granted. Dolin does not imagine that the audience knows and is tired of the story, and is only waiting for the divertissements of the last act. No, if anything, it is the first scene which establishes the mood of the work.

Here, with the aid of Mr. Beriosoff, credited with the choreography of the Prologue, we get a Children's party which recalls all our own childish holidays — the excitement, the nervous children, the calm indulgent adults and the frightening ones, the quarrels and the exhaustion.

This "Nutcracker" restores Little Clara to her proper place, and Monica Leigh is an entrancing child in the role, just the sort of little girl such treats should happen to. Beriosoff himself turns up as a spry, malicious Dr. Drosselmeyer, who frightens the poor child so much that in her dream she later sees him haunting the grandfather clock.

The nutcracker itself, demonstrated by this same Dr. Drosselmeyer with a most convincing crackle of nutshell, is complete with a cape which makes its transformation into Gilpin, similarly cloaked in silver, quite believable. Together the two, the silver-cloaked Prince and Little Clara, escape behind a snowy gauze into a clear sparkling landscape where Belinda Wright stands waiting to dance for them as the Snow Queen.

Miss Wright also dances the Sugar Plum Fairy when we get to the Kingdom of Sweets, but even through her exquisite pas de deux with Gilpin, we do not lose sight of Little Clara. The party is being given for her, and she is allowed to enjoy it, and even enter into it occasionally.

Perhaps we have seen the famous divertissements — Sugar Plum, Danses Arabe, Espagnole and Chinoise, Gopak and the Grand Pas de Deux — done more excitingly in other last acts, but here we see them through the eyes of Little Clara, and are delighted with her. Of particular note, though, was Janet Overton's work in the Danse Arabe.

This is a company which Monte Carlo, last year, found "sans vedettes," we are told. But today, for the finding, there are personalities and talents as exciting in their way as were the dancers of those early days of de Basil and the Ballet Russe de Monte Carlo, and later the Ballet Theatre. They are all very young, these dancers, small and wiry in physique, but capable of stirring up plenty of ballet magic for us.

Gilpin and Belinda Wright, Keith Beckett, the tiny Monica Leigh, Wolfgang Bruner, Janet Overton and Anita Landa, Petrus Bosman . . . there are talents for all tastes and loyalties here, reaching for their own place in the sun. And there are, tribute to Mr. Dolin's understanding of the values of showmanship, two dancers of the grand manner in Sonia Arova and Oleg Briansky, who execute the several Grand Pas de Deux in the repertoire with enormous confidence and bravado, which, to tell the truth, rather fits uneasily within the character of the company.

Now London's Festival Ballet has returned home after its brief, unaccountable but welcome Canadian visit. Starting July 7, it opened its season in London's Festival Hall, that other monument to the British Festival of two years ago.

And we hazard a guess that even the glories of the Sadler's Wells Ballet at Covent Garden will not dim the sparkle of these young dancers — introducing Michael Charnley's new work for the company, "Alice in Wonderland", with Belinda Wright as Alice. This work has taken the company 8 weeks to prepare, and the finale was completed in Toronto's old St. Laurence Hall, summer home of the Canadian National Ballet Company, on June 12.

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Hollywood Commentary . . .

by Ted Hook

Motion Pictures In Production

Columbia — **Jerome Robbins** flew into town for confabs with studio head, Harry Cohn concerning a deal whereby he would choreograph five up-coming Technicolor musicals including "Pal Joey", "The Great White Way" and "My Sister Eileen". Nothing definite as yet, however. Both **Gene Nelson** and **Frank Sinatra** yen to do "Pal Joey".

Metro-Goldwyn-Mayer — "Kiss Me Kate" was completed on schedule with **Hermes Pan** and his assistant **Alex Romero** pleased over the sensational "From This Moment On" number featuring **Ann Miller, Tommy Rall, Bobby Van,** and **Bob Fosse,** to be released Thanksgiving Day.

R. K. O. — This studio's "The French Line" is developing into a real plush musical with nine numbers planned and **Billy Daniel,** choreographer, set to dance in it. **20th Century Fox** — With "No Business Like Showbusiness" postponed, due to director Walter Lang's illness, producer Sol Siegal has scheduled "The Girl in Pink Tights" for Marilyn Monroe with choreography by **Jack Cole.** Jack will also do two numbers for Miss Monroe in her current film "River of No Return". **Don Crichton,** 18 yr. old dancer from "Hazel Flagg" was signed to a long-term contract July 6th and will test for a major role in Sol Siegal's productions.

Paramount — This lot boasts three top choreographers, namely: **Michael Kidd, Robert Alton** and **Nick Castle.** Kidd does "Knock On Wood" with Danny Kaye, Alton does "White Christmas" with Bing Crosby, Rosemary Clooney and Vera-Ellen. Castle has just completed "Red Garters" and is awaiting an assignment. This studio is giving real competition as the biggest musical producers in Hollywood . . . **Inesita,** fiery Flamenco dancer featured in "Here Come the Girls", has been invited as honored performer at the opening of the lavish new Castellan Hilton Hotel in Madrid. Celebration lasts four days. Conrad Hilton hosts 85 celebrities from the U.S. who will be flown to Madrid for the festivities . . . Paramount also plans to purchase "Hazel Flagg" as a vehicle for Rosemary Clooney.

Warner Bros. — With **Judy Garland's** "A Star is Born" scheduled to go before the cameras August 1st, the question is who will do the choreography?

Universal-International — **Kenny Williams,** head of the dance dep't, has one of the most unique jobs in town. In addition to single-handedly staging the routines for all U.I. films, he conducts a class every Wednesday for all contract players and starlets so that even the "leading lady" and the "heavy" will be conscious of body movement and dance. At present he is working feverishly to complete "The Glen Miller Story" which boasts a real jazzy number by the **Archie Savage Dancers** to Miller's immortal "Tuxedo Junction".

Independent — Joseph Kaufman and Billy Rose have announced plans to produce a wide-screen version of "Carmen Jones".

Dance Theatre

Opening night of the New York City Ballet was a treat for Los Angeles because there existed for the first time in years a fusion of the cultural, social, and the civic element. With an "All Balanchine" evening the talents of **Patricia Wilde, Andre Eglevsky, Tanaquil LeClercq** and **Herbert Bliss** seemed to be shown to utmost advantage due to this particular program. Producer **James Doolittle,** is to be commended for bringing this outstanding company to the theatregoers of Los Angeles at prices that **are** "popular"

Unfortunately, Edwin Lester's Civic Light Opera offering of "Carnival in Flanders" just didn't quite come off. Dolores Grey and dancer **Matt Mattox** saved the show on opening night but with Leo McCarey stepping in to doctor the direction, there still may be a 'hit' by the time "Flanders" reaches San Francisco prior to its fall Broadway debut . . . If the show is a success, M.G.M. will probably do a film version . . . Producers Jack Present and Harry Zevin have contracted **William Skipper** to re-create **Gower Champion's** choreography in a revival of "Lend an Ear". Bill will also dance the lead role. Auditions are under way . . . Choreographer **Donald Saddler** goes to Rome September 1st to stage a revue for Italian film star Anna Magnani . . . **Richard Barstow** flies to London to choreograph **Belita's** new ice revue . . . **Ruth St. Denis** and her Theatre Intime, presented a biographical exhibition of 50 years in American Dance via an auction of photographs, oriental costumes, posters, Japanese prints and jewelry. All proceeds go into Miss Ruth's Building Fund for her creative arts colony at Hemet, California . . . **Jose Greco and Co.** receive $10,000.00 for one performance at the Hollywood Bowl in August.

Television

Max Liebman, producer of "Show of Shows" is currently negotiating with the **Sadler's Wells Ballet** for an engagement on next season's series . . . **Helena Seroy** formerly with Ballet Russe de Monte Carlo and more recently in "Wonderful Town" replaces **Gloria Hamilton** in the "Hamilton Trio" due to Gloria's expectant motherhood . . . Next season marks the beginning of a new T.V. series, "The Connie Haines Show" with dancer-choreographer **Harold Selfer** and **Mark Anders** as regulars in the dance dep't.

Nite Club Circuit

The "Tan Dava" dancers headed by **Anna Austin,** with husband & wife team **Bob** and **Bette Cole** opened to enthusiastic audiences at the Wilton Hotel in Long Beach . . . Movie actor and former hoofer **George Raft** opens a song-and dance act at the Flamingo Hotel, Las Vegas in late August . . . Choreographer **Don Sky** sends his dance group of five girls to the lavish Latin Quarter in Tokyo, Japan for a six-month engagement . . . **Buddy Bryan** and **Joan Larkin** still packing Bimbo's 365 Club in San Francisco are scheduled to go into the Biltmore Bowl, L. A. . . . The famed Cocoanut Grove at the L. A. Ambassador Hotel has booked **Gene Nelson, Marge** and **Gower Champion** (currently breaking **all** records for any type act in the Venetian Room of the Hotel Fairmont, San Francisco) and **The Szony's** for the late summer — early fall season . . . Pint-size **Dick Lerner** booked into the Last Frontier, Las Vegas where he dances the "tin soldier" and "puppet" role surrounded by a bevy of giant dancing and show-girls.

Ted Bits

Mr. and Mrs. Martin Kamin of New York's famous Kamin Dance Bookshop, in town for a few days, hosted a very interesting soiree at the photography studio of **Constantine** in Hollywood. It was quite a gathering of writers, dancers, choreographers, artists, society et al . . . yet one of the most chummy parties ever . . . Wedding bells for **Helen Silvers** and **Rudy del Campo** who team professionally in night clubs and on television . . . also . . . **Marjorie Baker & Jack Tygett . . . Judy Kelly** has been offered the Gwen Verdon role in the Nat'l Co. of "Can Can" — **Richard** and **Marion Errington** of London, Canada in town for the N. Y. C. ballet opening and on to N. Y. to secure "Nutcracker Suite" for their Civic Ballet repertoire . . . Local dancer **Elden "Kip" Carlisle** gets a real break as a replacement in the B'way success "New Faces" . . . **Donald Saddler** to guest teach a ballet class for the actors at the Players Ring, Hollywood.

(*continued from page 4*)

COLE FOR B'WAY . . .

Altho **Jack Cole** has withdrawn from "Carnival in Flanders" we understand that his dances have remained untouched (Tamiris having come in to restage the singing numbers). Now preparing the dances for "Kismet", which opens in L.A. on Aug. 17, the choreographer later returns east to do the production numbers for John Murray Anderson's "Almanac", slated to go into rehearsal next mid-Sept. If "Carnival", "Kismet" and "Almanac", all appear on B'way in the fall as expected, it will mean three concurrent major musicals choreographed by the dynamic Mr. Cole.

August Calendar

New York City Ballet

Aug. 1: Greek Theatre, L. A.
3-14: Opera House, San Francisco

Slavenska-Franklin Co.

Aug. 4: Milwaukee, Wis.
7: Laramie, Wyo.
8: Pueblo, Colo.
9: Denver, Colo.

American Dance Festival
Connecticut College
School of Dance
New London, Conn.

Aug. 17-23: featuring Jose Limon & Co., Sophie Maslow & Co., John Butler & Co., Pauline Koner, Yuriko and others.

Jacob's Pillow Dance Festival
Lee, Mass.

Aug. 1: Jose Limon & Co.
4-8: Canadian Nat'l Ballet Co.
11-15: La Meri & Co., Carola Goya, Ted Shawn, di Falco, Jean Leon Destiné & Co.
21 & 22: Gilbert Reed & Co., Ted Shawn, Shivaram
28 & 29: Yvonne Chouteau & Gilbert Reed, Myra Kinch & Co., Sahomi Tachibana

HERE AND THERE . . .

The full and exact name of the European distributors of DANCE MAGAZINE is: **Nouvelles Messageries de la Presse Parisienne.** The address: 111 Rue Reaumur, Paris 2, France.

June 29 was **Maria Tallchief Day** in Fairfax, Okla., where the Osage tribe honored the N.Y.C. Ballet star, who is half-Indian by birth and who was brought up on an Osage reservation . . . Ballroom dancing, banned in Quebec, Canada for 120 years until a few months ago, is once more forbidden — too much religious opposition . . . "The Devil and Daniel Webster", which is being performed at Old Sturbridge Village, Mass. nightly (except Mondays) until Aug. 30, has been choreographed by **Alwin Nicolais.** The music-play is a feature of the newly reconstructed authentic 18th century New England village.

REPRESENTING DANCE SCHOOLS . . .

Fred Waring will lead a college revue on an all-expense paid tour of the European continent and England, Scotland, Iceland and Newfoundland. Representatives have been invited from each college east of the Mississippi. **Jack Stanly** has been asked to select his representative in the name of professional theatrical dancing schools. He has chosen **Ronnie Lee,** young tap dancer who will be one of the featured soloists with the 29-piece band and large choral group.

TEACHERS AND STUDENTS . . .

Marvin Carter, director of the Carter School of Theatre Arts in Dotham, Ala. has been called into active service as a captain in the Air Force. He'll be stationed at Craig Field as a single engine jet instructor. **Charles McNab,** a former student, has returned from N. Y. to serve as ballet instructor at the school.

Winifred Widener, N. Y. modern dance teacher is currently teaching at the American Students and Artists Center in Paris, France . . . Graduates of the **Munt-Brooks School** are now in residence as a performing group at the Nat'l Music Camp in Interlochen, Mich. The N. Y. Munt-Brooks School offers a 3 year course in all aspects of dance . . . **Julia Stuart** opened her new studio at 2721 Wilshire Blvd. Santa Monica, Calif. on June 15th. Also teaching at the school are Jack Claus (Ballet de Paris) and Pat Taylor. **Vi Cameron Matson** of Vancouver, B.C., brought 20 of her dance students for an annual 2-week working visit with Miss Stuart, who arranges advanced group and individual routines for them . . . **Murray Dale** of the Dale Dancing Studios is a collector of dancing dolls. He's found that there are many people who make dolls as a hobby, and he arranged a late June exhibit of an interesting group of them.

Sarah Lawrence College, which has previously specialized in young ladies, announces that it will offer a special program for work in the performing arts to a limited number of men next year.

On April 24 & 25 the active Univ. of Utah Orchesis, directed by instructor **Joan Woodbury,** featured "Salem Episode", a story of witch hunting, at their annual performance . . . The May concert of the Dance Club of the State Teacher's College in Jersey City, N. J., was directed by **Margaret Williams** and **Barbara Doerfler** . . . The Students of the dance department of the Boston Conservatory of Music under the direction of **Jan Veen,** appeared in spring performance on May 28th.

STUDENT RECITALS . . .

The students of **Mme. Halina's** School of Dance Arts, Elmira, N. Y. performed their spring recital "Dance 'Capades of '53" in Corning, N. Y. on June 23rd and on the 30th in Elmira . . . In Cleveland, O. **Marie E. Miller's** students presented "The Belle of the Ball" . . . **Eris Hannis'** students in Chica, Cal., performed in the Crippled Children's Benefit Stage Show in June . . . Students studying ballet with **Madeline Goodall** at the Portland, Ore., YWCA presented a June recital . . . The **Audrie Spilatore** School of Dancing in New Brunswick, N. J. had its annual recital on May 19 . . . Pupils of the **Dorothy Inderleid** Dance Studio, Elizabeth, N. J. did a St. Louis Blues number in their spring recital . . . In Cleveland, Tenn., **Frances Gould's** students did a Coronation ballet.

Students from the **Virginia E. Austin** School, Saugus, Mass. did excerpts from "Coppelia" in their spring performance . . . A class demonstration was given by **Barbara Benson's** students of the Studio of Ballet Arts in Eureka, Cal . . . . **Florence Naughton** of Birmingham, Ala., presented her students in a recital on April 15th . . . The Ossipee Central School Spring Festival in May featured dances directed and staged by **Elizabeth Durell** in Center Ossipee, N. H. . . . **Dolores Brady's** students in Shelby, Mont., did a "Dagger Dance" in their spring recital . . . The **Grady and Louise** Dance Studio of New Smyrna Beach, Fla., had their recital on June 9 . . . The **Blanche Curtis** School of Stage Dancing in Bklyn., N. Y. gave a June 14 recital. The **Floyd Ward** School presented Staunton's Spring Dance Revue (Staunton, Va.) on May 22nd . . . **Bernetice Bucher** presented the sixth annual recital of the Ideal Way Dance Studio in Charlotte, N. C., on May 30th . . . On June 14th, **Archalee Correll's** Dance Arts Academy, Reno, Nev., featured the ballet "The Seasons" at their third ballet evening . . . The Dance Academy of Rockville Center, N. Y., **Doris Weinberg,** Director, presented a dance demonstration of 3 ballets on June 20th.

The Village Dance & Puppet Center of Gia & Lea Wallace had performances on May 23 & 24 . . . Pupils of **Rossio Gilmore** in Defiance and Bryan, O. presented "The Liquid Witch" & "The Comedians" on May 14 & 26 respectively.

FROM SAN FRANCISCO . . .

June brought the Dance Masters of America to S.F. for their first West Coast Convention. Attendance was high, enthusiasm great and Pres. **Phil Osterhouse** deemed the new venture a capital success. (See the Oct. issue of DANCE Magazine for full coverage). Of special note was the sneak preview of Stepping Tones' "Vocal Dictionary of Ballet Terminology", compiled and narrated by **Carolyn Parks** with

Muriel Stuart as supervisor. This radical new aid for teachers and students of ballet is of tremendous interest. Watch for further information.

Jacquelin Ogg, Valentina Oumansky and **Guillermo del Oro** are the teaching staff of the S.F. Dance League's six-weeks summer dance session . . . **Carol Beals** conducts a creative summer dance theatre for children from 7 to 15 . . . Carolyn Parks has accepted the invitation of Guillermo del Oro and becomes an associate teacher at his Academy of Ballet.

The annual Martin Art and Garden Fair ended its weekend festivities with a twilight production of "Ode to a Grecian Urn" by the **Leona Normans** School of the Dance, beautifully done. *Sue Burnett*

CHICAGO NEWS . . .

Chicago Dance Council's slate of officers for next year is headed by Chairman **Delta Bannister,** of Northwestern University's Dance Dep't. The Council's first program, to be held in Thorne Hall in Oct., will be by young concert dancers.

Ballet Guild's newly elected board of officers is headed by President **Ed Hefter.** The Guild, in a gesture of recognition of the importance of the company, contributed $100 to New York City Ballet.

The Allied Arts Dance Series, whose subscribers filled the Opera House for every event last season, has expanded to seven events with a possible eighth.

Joan Eheman and **Kip Carlisle** have been added to the dance cast of "New Faces". Miss Eheman has replaced **Virginia Bosler . . . June Stern** has gone into "Pal Joey" . . . **Burr Tillstrom** (creator of Kukla, Ollie, etc.) and **Jerome Robbins,** who worked together on television's Ford Anniversary Show, are talking about collaborating on a ballet. Leonard Sillman, producer of "New Faces", says he would like to produce it. And we would love to see it . . . Dancer **Dick Price** is a featured performer in "Ice Charades", current skating show in the Hilton Hotel's Boulevard Room. He proves that whatever is to be done, a dancer can do it better — "it" in this case being smooth skating. **Dolores Pallet** is choreographer for the show . . . **Mia Slavenska** will do the lead in the David Tihmar directed "On Your Toes" to be given in the North Shore Music Theatre the week of Aug. 11 . . . **Janice Cioffi** was Billy Bigelow's daughter in "Carousel", given early in July.

Laurent Novikoff is director of the school and dance group connected with the Michiana Shores Summer Theatre. Scheduled for late in August is a program of three ballets — "Pulcinella" (Stravinsky), "The Tin Soldier" and the "Paper Ballerina" (Hans Christian Andersen story) and a ballet based on the Crusades.

Ballet Theatre's **Barbara Atkins,** hit by a truck while crossing a street in Lausanne, Switzerland, is still in the Cantonal Hospital in that city. Our State Department took just a few hours to get a passport to her mother who flew to Switzerland when she learned Barbara's broken thigh required an operation. Barbara, who is very bright as well as talented, remembered what she learned in the first aid classes of her school days and saved herself from more serious complications by wisely directing the well-meaning passers-by at the scene of the accident.

Chicagoan **Dido Sayers** joined the NYC Ballet in June.

Acrobatics specialist **James Rozanas** has issued a sequel to his first book on the subject. It is titled "Advance Acrobatics and Tumbling" and deals with advanced tricks, aerial work and specialized tricks with gadgets such as canes. The especially helpful illustrations are line drawings simplified from motion picture film Rozanas had taken of the various tricks. These show accurately the positions of the various parts of the body in several stages of every movement. *Ann Barzel*

DIRECT FROM PARIS . . .

Yvette Chauvire, in spite of what looked like a permanent separation, is now back at the Paris Opera, dancing "Giselle" . . . Two new works have been added to the Opera Company's repertoire: "Hop Frog", a ballet pantomime in two acts based on an Edgar Allen Poe story, with choreography by **Harald Lander,** music by Raymond Loucheur; featuring **Liane Dayde** and **Jean Babilee.** The other is "Grand Pas", by **Serge Lifar,** an academic-style ballet for male dancers which brought attention to the talents of young **J. P. Andreani . . .** The Opera brought its famous production of "Les Indes Galantes" to the Maggio Fiorentino in Florence. Sets were especially built in Italy for the occasion . . .

Irene Skorik, after two years at the Munich Opera, appeared in Paul Goube's "Psyche" at the Theatre des Champs Elysées, dancing in excellent form . . . Correction: it was **Olga Stens** who appeared with Jerome Andrews at the Salle d'Jena . . . Andre Corm, Minister of Fine Arts, presided at the Palais de Chaillot performance of the Beethoven's "Symphonie Pastorale" given by **Janine Solane** and her group.

At the Casino d'Enghien near Paris, the company of **Etcheverry,** former ballet master of the Opera Comique, had a successful opening season. The large company presented three new works, as well as "Pelleas and Melisande." **Solange Schwartz,** after a long absence from the stage, was featured along with **Genevieve Kergerst** and **Michel Rayne.**

Ruth Page choreographed several ballets for the Moliere play "La Princesse d'Elide" for the Fouvrieres Theatre near Lyon . . . **Dany Roly** and **Wladi Kanerski** head an active dance workshop at Lyon.

A World Festival of Folklore takes place in Biarritz from July 9th to 15th with over 500 dancers, singers and musicians from 30 countries, including the USA represented. At the same time, similar festivals will be held in Pampelune, Spain, and the Congress of International Folklore, organized by the Folk Music Council of London, takes place in England.

Jean Silvant — Saul Colin

(Editorial note: We are pleased to announce the addition of **Jean Silvant** as our Paris correspondent. Mr. Silvant, dance editor of Paris "Commedia" and contributor to "Toute la Danse", the English Ballet Annual and other dance publications, will collaborate with **Saul Colin** who continues to work with our French office but will travel extensively this year.

LONDON DATELINES . . .

The ballet season in London does not let up during the summer; some people say this is because London does not have any summer to speak of. Following the seasons of **Ballet Theatre** (opened July 13) and the **Royal Danish Ballet** (opening August 11) at Covent Garden, **Roland Petit** brings his new company to the giant Stoll Theatre on August 24th. And **Ballet Rambert** will have a season at Sadler's Wells Theatre in August. **Festival Ballet,** which arrived at the Royal Festival Hall on July 9th with Michael Charnley's new two-act ballet "Alice in Wonderland", is all set for a popular and successful summer season, to extend through Sept. 12.

The **Sadler's Wells Ballet** finished their longest-ever season at the Royal Opera House, Covent Garden, on June 27th. With the exception of six weeks in the autumn of 1952, when the company visited Berlin and also three English provincial cities, it had been continuously at Covent Garden since September 3rd, 1952, a span of nearly nine months. For 13 weeks of the period the company danced nightly and for the remainder of the time, when the opera company was also in residence, they averaged four performances a week. Attendances averaged almost 90% of capacity . . . After a summer holiday the Sadler's Wells Ballet return to Covent Garden on August 25th for a two-week season before travelling to New York where they open their third American tour at the Metropolitan Opera House on 13th September.

Margot Fonteyn and **Michael Somes** left at the end of June for Spain where they appeared in a programme of classical pas de deux at the second annual music festival at Granada before some 4,000 spectators. Other artists appearing at the Granada Festival were the Spanish dancer **Antonio,** the conductor Ataulfo Argenta, the guitarist Segovia and the pianist Gonzalo Soriano. *Mary Clarke*

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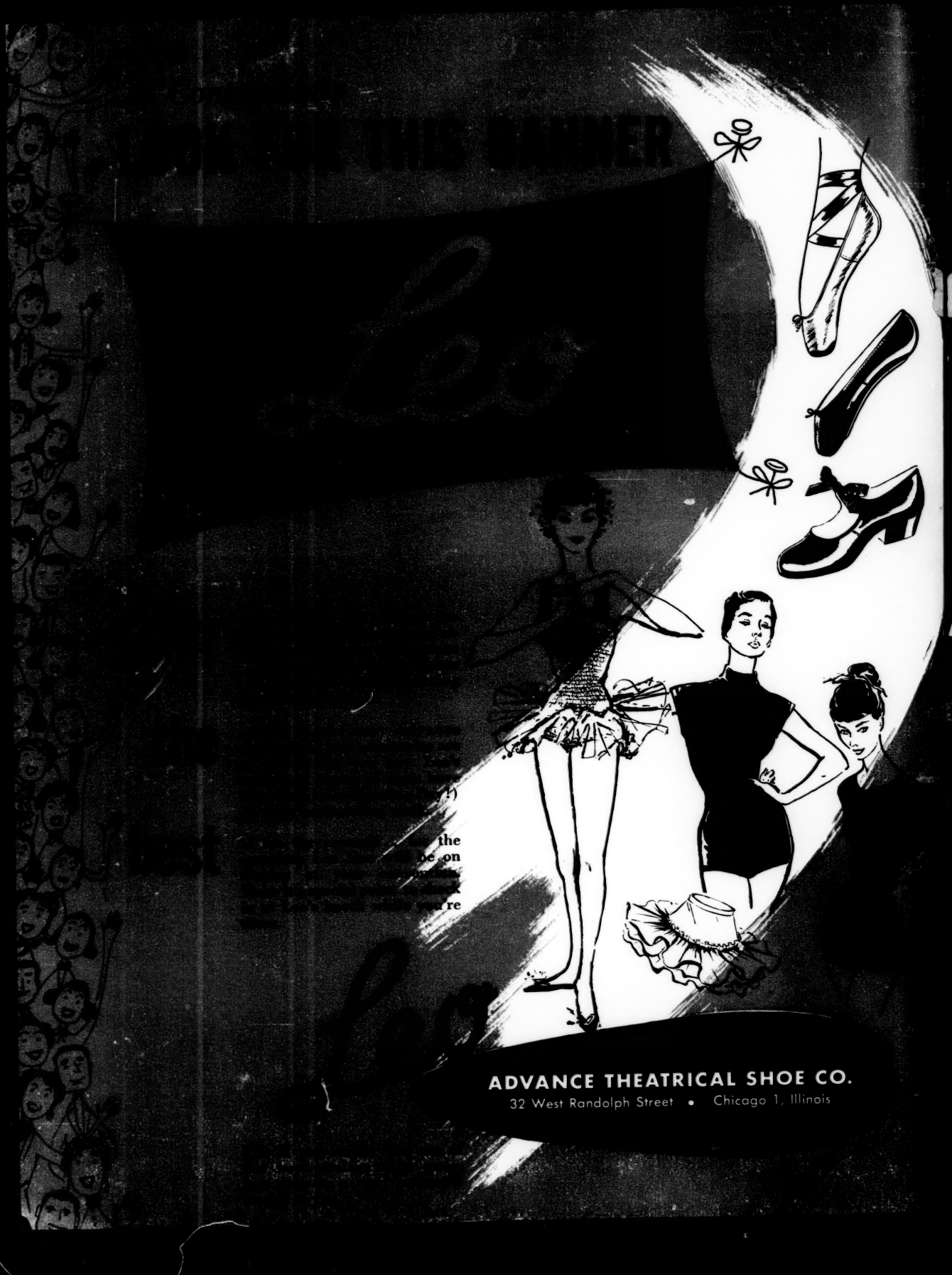
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